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December, 1942

AMERICAN SPEECH

A Quarterly of Linguistic Usage

Paul Bunyan Talk

ELRICK B DAVIS

Observations on the Word 'Standard'

KEMP MALONE

Pronunciation of Spanish Place
Names in California

ROBERT SHAFER

Articles by

A. H. MARCKWARDT, LOUISE POUND

Reviews by

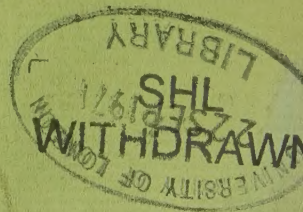
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AMERICAN SPEECH

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¶ We are happy to be able to print in this issue articles by two former editors of *American Speech*, LOUISE POUND and KEMP MALONE, neither of whom needs any introduction to our readers. ¶ ALBERT H. MARCKWARDT is Associate Professor of English in the University of Michigan. He is the author of *Introduction to the English Language*, recently published (and reviewed in this issue), and of numerous articles on English linguistics. ¶ ELRICK B DAVIS, a former college professor and now staff writer for the American Forest Products Industries, writes with authority on 'Paul Bunyan Talk.' He is one of our earliest contributors, having published an article on 'John Mason Peck and the American Language' in *American Speech* for October, 1926. ¶ We regret to announce our loss, for the duration, of WOODFORD A. HEFLIN, now a lieutenant in the Army Air Force. During his absence the 'Present Day English' bibliography will be in the capable hands of JOSEPH JONES and E. BAGBY ATWOOD, both of the Department of English, University of Texas. ¶ The present issue completes ten volumes of *American Speech* edited and published at Columbia University. With the beginning of its eighteenth volume, the magazine is healthy and gives promise of a useful old age in a possibly better world.

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AMERICAN SPEECH

VOLUME XVII DECEMBER, 1942 NUMBER 4

PAUL BUNYAN TALK

ELRICK B DAVIS

Washington, D.C.

LUMBERJACKS call themselves *loggers*. To call them *lumbermen* is an invitation to a brawl, and it is safer to call a sailor a marine than to refer to a *logging camp* as a *lumber camp*, wherever trees are logged. To a logger, a *lumberman* is a *sawdust eater* down at the *macaroni* mills. Macaroni is sawdust in Paul Bunyan language, and a sawdust eater is one of those fellows who reduce logs to boards.

For three hundred years the American lumberjack lived a life so socially select that he is willing to call himself a *timberbeast*. This is wry acknowledgment—in line with what Professor Blair discerns as the basic horsensense of American humor—of what polite people thought of the lumberjack during his rambunctiously roistering days. During those generations the only time the ordinary citizens of settled towns even in the lumberwoods areas became aware of loggers as persons, was when the red-sash brigade of axe- and peavey-men tore Bangor or Saginaw or St. Paul apart as the climax of a *logger's delight* through the *skidroad*.

That time has passed into its deep twilight. The day of the 'cut out and get out' forest operator is done. In his stead, lumber industry practitioners of sustained-yield forestry look on America's 630,000,000 acres of forest land as a vast potential 'tree farm,' on all of which timber should be grown and its increment harvested as the annual crop of a permanent industrial silviculture.

With this change in the point of view of the commercial forest operators, the logger himself is rapidly becoming the ordinary citizen—complete with private home, wife, and children—of settled towns in most lumberwoods areas; and he has taken to talking like everybody else who finds the bulk of his odd-time relaxation in the amusement offered by the radio, newspapers, and the movies.

Even the technical jargon in use in the woods is changing. Sustained-yield forestry has produced mechanized logging. As Paul Bunyan's blue ox gives way to truck and tractor and donkey engine, the old words drop

out of use. As part of the transition, *Paul Bunyan* is coming to mean to loggers' ears about what *Uncle Tom* does to a race-conscious American Negro.

But during the three centuries in which the gaudy Bunyan tradition developed and reached its peak and then gave way to the new, from Maine through the Lakes states and on into the Pacific Northwest, the *jacks* contrived for themselves a vocabulary so pithy and colorful that its memory stays alive in loggers' sentimental hearts. The obvious reason why many of its terms did not pass into more general areas of usage is that most of the loggers' lingo has been, through the years, semantically too high-test for print even in a scientific journal.

The only item of pure Paul Bunyan talk that seems to have spread widely beyond the woods is *haywire*, in the sense of broken, substitute, ersatz, jerry-fashioned, flimsy, crazy, idiotic, or anything else so contemptible that no other word can be found that is strong enough to serve. The strength of the word has perhaps been badly sophisticated as its use has spread. It was born in the New England logging camps. Before logging was generally mechanized, hay for the camp draft stock—horses and oxen—was a necessary logging supply, laboriously hauled to the scene of operations by a *tote team*. The hay came bound in bales, and thrifty Yankee *bullcooks* saved the binding wire. Oxen are bulls; the bullcook fed them. The rest of his hours the bullcook spent as camp handyman and chore-boy. He found that haywire could mend almost anything. It could repair a hame strap, or replace a link in a broken chain. It could strengthen a cracked axe helve, or hold together anything from a split peavey handle to a heat-cracked stove. It would do as a line on which to hang wet clothes to dry, or replace a broken G-string on a bunkhouse musician's zither. Consequently niggardly owners of poorly found camps came to expect haywire to mend anything that broke during a logging season, and any logging outfit that was notoriously scant in its equipment came to be known as a *haywire show*. Any logging outfit or venture is a *show*. The opposite of *haywire* is *candy*.

In the *cockshop* Webster in a good many modern logging camps, loggers filled with the lore of their craft have crossed out with violent pencils the dictionary's guess that '*haywire*, slang' came to mean 'anything tangled, completely wrong, or amiss' by reference to the tangled mass into which baling wire snarls itself when released from the bale. *Haywire* is a word loggers still fight for as well as about.

Peavey is of a different sort. It is standard English because it is the only name for the specific logging tool so called. It is named, like the bowie knife or the stetson hat, for its inventor. Joseph Peavey was a Stillwater,

Maine, *ironburner*, or blacksmith, who improved the *river hog's* cantdog into its present form in 1858. The *McLean boom*, a type of loading boom widely used in Northwestern logging, and *Lidgerwood*, *North bend*, and *Tyler*, the three most usual methods of *sky-line yarding* of logs to their loading places, are of similar origin.

Loggers have adopted with gusto some terms from contiguous jargons. Occasionally they have taken over whole batches of words. Outstanding is the nomenclature of class-consciousness which I.W.W. organizers brought into the woods during the *Wobbly* days. There has been fair exchange.

In his admirable paper on the argot of forgery, recently published in *American Speech*,¹ D. W. Maurer noted *skid-road*, sometimes reduced to *skid-row*, as common grifter talk, meaning 'the cheap business district in any large city; largely current on the West Coast.' He ventured the guess that it had reached the paper gees 'probably by extension from the San Francisco waterfront,' and hazarded in support of that assumption an informative grifter's statement that 'the district around Mission and Howard streets would be a good example of the skid-road. It is an old-time word.' It is indeed an old-time word, almost as old as American logging. It reached the waterfronts by extension from the woods. *Skidroad* started life as the name of the forest road down which oxen once hauled logs, over cross-skids greased as slick as the road to hell, as the first stage of their journey to ultimate destruction. Loggers transferred the word to those districts in the towns they visited pleasure-bent, which provided the traditional he-man relaxations of ballad, booze, and bawd. A *logger's delight* was a tour of every skidroad barrel-house and brothel; and somewhere along the way the *jack* was usually *rolled*.

A compilation of the politer terms currently in loggers' use provides the following tentative glossary.

BARROOM. Sleeping quarters in a New England logging camp.

BARROOM MAN. Camp flunkey. Common name for a *bullcook* in New England.

BATTEAU. A boat used on Eastern river drives.

BIG BLUE. A large butt log, particularly one with much taper.

BINDLE. A blanket roll.

BINDLE STIFF. A worker who carries his blankets with him.

BIRLING. Log rolling; the traditional *river hog's* game, now reduced to a carnival stunt.

BOILER. An inferior cook.

To BOIL OUT or UP. To wash one's clothes.

BOLT CUTTER. A *bucket* who saws trees into short logs, or *bolts*, usually 52 inches long, to be sawed into shingles, laths, staves, or box shooks at the mill.

BOOMER. An extremely migratory worker.

BOOM LOADER. A swinging boom used in loading logs on trucks or flat cars.

BOOM MAN. The man who either operates a *boom loader*, or (older meaning) is in charge of the line of floating timbers, called *boom sticks*, which keeps logs that are stored in an area of water from floating away.

BOOM STICK CUTTER. The logger who trims and prepares *boom sticks*, in the woods.

BRAINS. A company official; a man from the head office.

BRANDING AXE. Logs on the way to the mills are marked with the owner's registered symbol, for the same reason that range cattle are branded. The branding axe is the tool which imposes the mark on the log. Cf. *stamp axe*.

BRIDLE CHAINS. A linguistic memorial to the first Yankee *hair pounder* who levied on his team's harness for a device to help hold back his load. The skid chains which are wrapped around *sled* runners for brakes on an icy road.

BROW LOGS. Logs on each side of the track at a loading landing.

To BUCK. To saw a tree into lengths after it has been felled.

BUCKER. A logger who reduces felled trees to logs.

BUCKSKIN. A log from which the bark has fallen off.

BULL. As a noun, either an ox or any kind of boss. As a prefix, except in the case of *bullcook*, the utter superlative in size, power, authority, or virtue.

BULL BLOCK. The main pulley block used in high-lead logging.

BULL BUCKER. The man in charge of an area where trees are felled and bucked. He records the daily cut of the fallers and buckers, going from log to log, measuring the small end of each with wooden calipers or a *cheat stick* which gives a reading in board feet for a log of known length.

BULLCOOK. Is not and never was any kind of 'bull' or cook at all. He is the flunkie who fed the draft animals before tractors took the place of livestock in most logging operations; and he is still

the camp choreboy—the fellow who sweeps the bunkhouse, cuts fuel, fills wood boxes. He is the perennial butt of camp jokes, and in fragrant memory of the origin of his name he sometimes feeds pigs.

BULL OF THE WOODS. The camp foreman, logging superintendent, or bull of bulls of a crew or crews.

BUNKHOUSE. Loggers' living quarters. Cf. *barroom*.

BUTT HOOK. Suspended from the *skidder carriage* which travels on the *sky line* used in high-line logging is a rigging consisting of a line carrying a fixed *butt hook*, and a *second* or *sliding* hook. The *hook tender* grabs the butt hook, a *second hooker* takes the sliding hook, and each fastens on three *choker lines* that have been noosed around logs by *chokesetters*. The hook tender *highballs* the *whistle punk*, who then signals the *skidder leverman* to wind up the *skidding line* and pull the six logs to the place of assembly. First trailing on the ground, then high in the air, the logs slide and jump, looking alive and dangerous as the whining cables swing them along to dump them at last as part of a great heap at the *landing*.

BY THE BUSHEL, or THE INCH, or THE MILE. Contract work, usually contract falling or bucking.

CANDY SIDE. The 'side' of a high-lead camp which has the best equipment; the opposite of *haywire side*.

CANT DOG. A peavey; the riverman's tool.

CANT HOOK. Shorter and lighter than a cant dog, and with no spike on its end, this tool is used for loading logs on *sleighs*.

CAT. Any tractor; not necessarily a caterpillar.

CATAMARAN. A boat used in Western storage basins to raise sunken logs.

CAT SKINNER. A tractor driver.

CHASER. In high-lead logging, the man who unbooks logs from the choker.

CHEAT STICK. A scaler's rule. A sawyer's pay is gauged by the scaler.

CHEATSTICK RIGGER. Scaler or *bull buckler*.

- CHINJAW. Small talk; social conversation; its nearest literary equivalent may be 'palaver.'
- CHOKER. A loop of wire rope, used to noose a log in high-lead logging.
- CHOKER LINES. See note on *butt hook*.
- CHOKERMAN, or CHOKER-SETTER. The man who places the choker around a log that is to be yarded.
- CLAM GUN. A shovel, used by a *gopher*, *gandy dancer*, or *road monkey*.
- COCK SHOP. The camp office.
- COLD DECK. A pile of logs left for later loading and hauling.
- COOKEE. In the Northeast and the Lake states, any cook's helper.
- COOKHOUSE. Where the cook is king, including the dining room.
- CORKS. Caulks. The short, sharp spikes set in the soles of loggers' boots.
- CROTCH LINE. A device for loading logs on railroad cars.
- CROWN FIRE. A forest fire that mounts into the tops, or crowns, of trees. When that happens, the jacks cry, 'she's crowning!' By radiation, a 'bull' hangover—sad aftermath of too earnest a 'logger's delight.'
- CRUISER. A man who estimates standing timber and maps its terrain for logging. Same as *land-looker*.
- CRUMB BOSS. Insulting name for a *bull-cook*.
- DEACON SEAT. The one ubiquitous piece of logging camp furniture. It is a bench made of halved logs, which usually runs from one end of the camp to the other.
- DEHORN. Any kind of drinking liquor. Old-time Wobblies used the word to mean anything that diverted a worker's mind from the class struggle.
- DIESEL COLD DECKERS. Log-hauling machines which drag themselves along by winding in cables that are anchored to stumps along the path ahead.
- DONKEY. A stationary engine. Cf. *pot*.
- DONKEY DOCTOR. Donkey-engine mechanic.
- DONKEY PUNCHER. Donkey engineer.
- DRAG DAY. The day of the month on which a man can draw wages in advance of payday.
- TO DRAG HER. To quit a job and go on one's way.
- DRIVING PITCH. High water suitable for driving logs down a river.
- DUFF. Humus, leaf, and twig litter collected on a forest floor.
- DUPLEX. A donkey engine which both yards and loads logs.
- FALLER. A man who cuts down trees. *Fallers* work in pairs. *Buckers* work alone. Either are *sawyers* on the West Coast.
- FIFTY YEARS' GATHERINGS. A logger's personal belongings.
- FINK. A company guard, private detective, or stool pigeon.
- FLUNKEY. Cookhouse help. Cf. *cookee* and *bullcook*.
- FORE-AND-AFT ROAD. A skidroad in steep country for sliding logs into water. A memorial of the old Maine loggers who alternated that occupation with voyages a-sea.
- FORTY. Forty acres of timber is the smallest unit in which timber usually changes ownership or is logged on contract. In the unregenerate days when a camp foreman went into leased woods with orders to cut 'around forty' he cut 'a round forty'—a 'forty' North, another South, another East, another West, and then filled out his compass. An extremely profitable pun.
- GANDY DANCER. A pick-and-shovel man.
- GIN POLE. A short spar used for loading and unloading logs.
- GIVE HER SNOOSE. An order to increase power.
- GOPHER. Many logs in the Northwest forest are so huge that a hole has to be dug under them (by the gopher) before a *choker* can be slipped around them to pull them to the *landing*. When the ground is frozen, the gopher is a *powder monkey*, because then he does his job with gunpowder.
- GOT HER MADE. Expression used when quitting the job. The *boomer* has made *stake* enough to move on.
- GROUND LEAD. An obsolescent type of logging in which a steam donkey yarded

logs by snaking them along the ground.
GUTHAMMER. The gong which calls loggers to meals.

GYPPO. Any type of contract work. From *gyp* out of *gypsy*.

HAIR POUNDER. A horse teamster.

HALFBREED. A type of donkey engine.

HARD HAT. A safety engineer, because of these officials' attempts to get loggers to wear helmets while working, as a protection against falling branches.

HARDTACK OUTFIT. A lumbering firm which provides its camps with a poor table. The name comes from hard, cheap Swedish bread.

HAULBACK. The line that returns the chokers to the woods after a *turn* of logs has been *yarded*.

HAYBURNER. A horse.

HAY HILL. Any icy pitch of road on which hay, earth, or light debris has been scattered to act as a brake on sleigh runners.

HAYWIRE. Generic term of disparagement.

HEAD DAM. A storage dam for holding water for log driving.

HEAD FALLER. Senior partner of a two-man falling team.

HEAD TREE. In sky-line yarding, the spar at the donkey engine.

HIGHBALL. A signal to start, to go on, or to hurry.

HIGH CLIMBER. The man who tops and prepares a high-lead tree. Since his is the most dangerous job in industry, he is permitted to be the only *prima donna* in the woods.

HIGH LEAD. See *sky line*.

HIGH-LEAD TREE. A tree that has been transformed into a rooted mast or *spar*, for use in *high-line* logging. The high climber swarms up the tree, removing limbs and the top, perhaps 200 feet from the ground, and then attaches blocks and tackle for yarding logs.

HIGH RIGGER. The *high climber* during the latter phase of his operation.

HOMEGUARD. A permanent or long-time employee of one company. He is the opposite of the *boomer* or *short-staker*.

HOOKER. Short for *hook-tender*. The *bull* of a yarding crew in *high-lead* operation. See note on *butt hook*.

HOOSIER. Use of this word as a lumberjack term of contempt started when a Pacific Coast company recruited Indiana farm boys to come West as lumberwoods apprentices. In Bunyan lingo, *hoosier* meant, first, a logger who did not know his trade; then, one who could never master the necessary skills; and finally one who regularly slights his job. With that the term became a verb: to *hoosier up* means to malingering.

HOOT-NANNY. A gadget used to hold a crosscut saw when a log is sawed from underneath.

HOSTLER. A locomotive mechanic.

INK SLINGER. A logging camp time-keeper.

IRON BURNER. A camp blacksmith.

IRON MULE. A small dumpcart with caterpillar drive.

JAGGER. A sliver of worn wire rope which can be as dangerous as a *side-winder*.

JACK. Any man. But Shakespeare did not know *jackroll*, to rob a man who is helpless with drink; or *hijack*, which as 'High' was a skidroad holdup man's command to 'stick 'em up!'

JAMMER. A steam engine for loading logs on to cars. This is a western pine country term.

JERK. A *punk*.

JERK WIRE. A wire attached to the whistle on a yarding donkey, by which the *whistle punk* or *jerk* blows starting and stopping signals.

JOB SHARK. An employment agent.

KENNEBECKER. Any kind of knapsack, specifically in New England.

KING SNIPE. The boss of a crew of track layers.

LANDING. The site of log assembly, for loading or rolling into a river. Same as a *yard*. See note on *butt hook*.

LIDGERWOOD. One of the three most commonly used high-line installations. The others are the *North bend* and the *Tyler*.

LOADING LEVERMAN. The man who

- operates a loading boom and its log tongs, the first with a *swing line* and the second with a *loading line*.
- LONG LOGGER. A logger in the West Coast forests, where standard log lengths for Douglas fir and redwood are 32, 40, or 48 feet.
- MACARONI. Sawdust.
- MAKE HER OUT. 'I'm quitting.' What a logger says to the *ink slinger* when he wants his final paycheck.
- MCLEAN BOOM. A type of loading boom used on the West Coast.
- MIX ME A WALK. Same as 'make her out.'
- MULLIGAN CAR. A logging railroad car from which lunch is served in the woods so that men need not return to the *cookhouse*.
- MUZZLE LOADERS. Old fashioned bunks into which men had to crawl over the foot of the bed.
- NORTH BEND. One of the three most commonly used high-line systems.
- NOSEBAG. Dinner pail.
- NOSEBAG SHOW. A camp where the midday meal is carried to the woods in dinner pails. Badly thought of by modern loggers.
- OVERALLS AND SNOOSE. What a logger works for; his pay.
- TO PACK A BALLOON. To carry a bedding roll.
- TO PACK A CARD. To be a union member. A holdover from the Wobbly days when cards were red.
- PACKING THE RIGGING. Another Wobbly holdover, first used to describe the activities of an I.W.W. organizer who carried organization supplies into the woods—literature, dues books, and so on.
- PASS LINE. The line by which a high rigger moves up and down at his work after he has topped the tree.
- PEAVEY. A cant dog.
- PENCIL PUSHER. A camp bookkeeper.
- PIE IN THE SKY. Bourgeois respectability; from the Wobbly epithet for bourgeois heaven.
- PIKE POLE. A long pole with a spike in its end, but no dog; used where logs are floating free in the water.
- POLE MAKERS. Loggers whose specialty is harvesting and trimming piling and cedar poles for telephone and telegraph lines. They usually work in advance of the major log harvest.
- POT. Donkey engine.
- POWDER MONKEY. The man in charge of blasting operations. See *gopher*.
- PUNK. A boy, or any young man not yet professionally dry behind the ears. Same as a *jerk*.
- PUSH. Camp foreman.
- RIDING HER OUT. A river driver caught in a log jam that gives way, so that he has to stick to a moving log and thus navigate the breakup of tossing timbers in rushing waters, is 'riding her out.' The expression has much figurative use.
- RIGGING SLINGER. The assistant supervisor of a *side* in high-lead operation; the man who attaches the chokers to the main yarding line.
- RIVER DRIVERS. Loggers who shepherd logs down river to storage boom or mill.
- RIVER HOG. A river driver.
- ROAD MONKEY. A man who works on a forest road gang.
- ROLLED. Robbed while drunk.
- ROUTE. Total time of operation by any given camp. A *long route* is a long stretch of employment on one job.
- SAWDUST EATER. Any sawmill employee.
- SAWYERS. Either *fallers* or *buckers* in the western pine country. They are piece-work loggers, paid on a board-foot scale.
- SCALER. The *cheat stick rigger*; with the help of his rule, he says how much saw lumber a log contains.
- SCANDAHOOVIAN DYNAMITE. A pet name for *snoose*.
- SCHOOLMARM. A crotched log, usually consisting of two trunks.
- SCISSORSBILL. A worker devoid of class consciousness.
- SECOND HOOKER. See note on *bull hook*.
- SECOND RIGGER. The boss at the outer end of a skyline operation, in charge of the rigging of the tail tree.
- SHOW. Any logging operation or venture.

SHORT STAKER. Same as a *boomer*.

SIDE. One complete yarding and loading crew in high-line operation, usually consisting of 22 men equipped with spar tree and donkey engine. A two-side camp has two sets of equipment and crews. Inevitably one *side* is the *haywire* and the other the *candy* side.

SIDE PUSH. A side foreman.

SIDE-WINDER. A falling tree which strikes another tree and is deflected from the line of fall selected by the fallers. Such a tree is extremely dangerous to men near by. It may even bounce back and kill the fallers.

SIZZLER. A better cook than a *boiler*.

SKIDDER. A yarding and loading engine which has a steel tower to use in place of a spar tree.

SKIDDER SYSTEM. A method of high-line yarding.

SKIDDING LEVERMAN. The man whose job it is to wind and unwind cables on the drums of the donkey engine which operates as *skidding machine* in high-lead logging assembly. He has in front of him an array of air valves operated by small levers. To set a free-riding drum in motion he throws a valve that builds up enough air pressure within a cylinder at one end of the drum to force it firmly against a friction carrier on the donkey's moving *bull wheel*.

SKIDDING LINE. The line which runs from the donkey engine to the sky-line carriage in a high-lead assembly rig.

SKIDDING MACHINE. See note on *skidding leverman*.

SKIDROAD. Originally a forest road over which oxen hauled logs over greased cross-skids. By transference, that section of a town or city which caters to loggers' pleasures and needs.

SKY HOOKER. The top man of a sleigh-loading crew.

SKY LINE. A logging method where a taut line reaches between two spar trees. Cf. *high line*. (See note on *butt hook*.) A carriage weighing a ton rides the two-inch steel cable, and to it and the spars are attached *hook lines*, *skidding lines*, *slack lines*, and other addenda. The most

efficient span from *head spar* to *tail tree* is about 1800 feet, though it may be as much as 2400.

SLASH. Limbs and similar debris left by the fallers and buckers.

SLAVE MARKET. An employment office.

SLED. What becomes a *sleigh* when it gets as far west as Michigan.

SLIDING HOOK. See note on *butt hook*.

SLING. A *high-climber's* safety rope.

SNAG. A dead tree in which decay has gone far enough to produce falling bark or limbs, or in which the limbs have already fallen. Such a tree is dangerous.

SNOOSE. Strong, peppery, moist snuff used instead of chewing tobacco. Introduced to the woods by Scandinavian loggers.

SNUBBER. Any mechanical device other than *bridle chains* used for braking sleighs on hills.

SOUGAN. A heavy blanket or quilt.

SPAR TREE. Same as a *high-lead tree*.

SPRINGBOARD. A narrow platform, attached to the tree bole, on which loggers stand while felling a big tree.

To STAG. To cut off pants or overalls about midway between knee and ankle.

STAMP AXE. Same as a *branding axe*.

STEEL GANG. Railroad track-laying crew.

STEW BUILDER. Camp cook.

STIFF. Any working man who earns his living without the aid of a white collar.

STRAW LINE. A light line strung from head spar to tail spar, which pulls the *transfer line* which in turn pulls the two-inch steel cable *sky line* into position.

STRING OF FLATS. Flatcars; but preferably, flapjacks.

SWEDISH CONDITION POWDER. Another pet name for *snoose*.

SWEDISH FIDDLE. A crosscut saw.

SWING LINE. The cable which guides a loading boom.

TAIL TREE. The #2 spar tree of a sky-line installation.

THIRD LOADER. The most inexperienced member of a log-loading crew, who uses the *branding axe* with which to stamp the ends of every log with a company identification mark of ownership.

THIRD RIGGER. The man in charge of

preparing a secondary *tail-spar*, the one which will next hold the *sky line*.

TIM-BERRR! Traditional cry of warning.

TIN PANTS. Waterproof clothing.

TOPPING. Removing the crown of a living tree in order to make it a *spar* for *high-line* assembling.

TOTE TEAM. The horse and wagon or sleigh used to take supplies to camp.

TOWN CLOWN. A small town policeman.

TURN. A unit of logs to be yarded; the number pulled by a single trip of the skidder carriage.

VAN. The camp store. A Lake states term.

WALKER. A superintendent of two or more logging camps.

WANGAN. This has innumerable spellings and means: (a) where camp stores are kept; (b) payroll charges for such

goods; (c) the caravan of supplies which keeps up with a river drive; and (d) wherever camp is made by a crew of river drivers.

WHISTLE PUNK. A boy who blows signals on the donkey engine whistle for a yarding crew.

WIDOW MAKER. A tree or branch blown down by the wind; the most dangerous hazard in the woods.

WINDFALL BUCKER. A logger who salvages trees that have been blown down by the wind.

WOBBLY. Specifically a member of the Industrial Workers of the World; any excessively earnest labor agitator.

WOBBLY HORRORS. The jim-jams that bedevil an employer who fears labor trouble.

YARDING. Assembling logs for loading.

The Northwest loggers have been hospitable to a good many words from the Chinook jargon. Loggers' favorites are *hiyu*, meaning 'plenty, large, enough, many,' as in '*hiyu muckamuck*,' plenty to eat; *klatawa*, to go; *klooch* or *kloochman*, a woman; *kultus*, bad or no-account; *mema-loose*, dead or death; *potlach*, to give or a gift; *siwash*, any Indian or to live or act like an Indian; *skookum*, strong, brave, or great; *tillicum*, people, a man, a person, but usually a friend; and as favorite of favorites, *tyee*, chief, a *bull of bulls*. A *tyee logger* is the head of a large logging operation, and it is an undecided question as to which of the two terms in that expression is the major accolade.

'FATE' AGAIN

All Sewanee men for two or three generations remember Mark Fate, a colored driver at Harry Hoskins' livery stable and the friend of all the community. He was especially kind to new students. I asked Mark Fate one day where he got his

name. He said his ma give it to him, count of a Frenchman what her grandma seed when she was uh girl. De white folks made uh big fuss over him. At any rate 'Mark Fate' was one version of the *Marquis de Lafayette*.

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MIDDLE ENGLISH *WA* IN THE SPEECH OF THE GREAT LAKES REGION

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THROUGHOUT the greater part of the Middle English period, stressed short *a* was apparently not affected by a preceding *w*—at least not to the extent of bringing about a phonemic realignment, as had earlier been the case with *a* before a nasal. In the second half of the fifteenth century, naïve spellings of *wa* as *wo* began to occur, rather infrequently but over a wide range of words, becoming more numerous in the sixteenth and particularly the seventeenth centuries. This phenomenon admits of at least two phonetic interpretations, which have been advanced by Zachrisson and Luick respectively,¹ but in any event it is clear that words with initial *wa* were becoming phonemically associated with those having ME *ō* as their stressed vowel, since ME *a* had generally fronted to [æ].

It is unnecessary for our purpose to trace the subsequent history of these *wa* words in its somewhat complicated detail. It will suffice to say that poets of the sixteenth and seventeenth centuries were even more than normally reluctant to rhyme words derived from ME *wa* with those derived from ME *ō*. Rhymes such as *match* : *watch*, *want* : *pant*, and *flatter* : *water* persist down to the late eighteenth century, whereas rhymes of the type *wallow* : *follow* are not common before the poetry of Swift.² Moreover, orthoëpists and lexicographers were equally conservative. Although some kind of low back vowel, presumably rounded, was suggested for ME *wa* in 1636 by Du Gres³ and in 1640 by Daines,⁴ such eighteenth century lexicographers as Buchanan, Enfield, and Walker indicate the

1. R. E. Zachrisson, *Pronunciation of English Vowels 1400-1700* (Göteborg, 1913), pp. 60, 62, cites such spellings from the Paston Letters, Cely Papers, and Machyn, concluding (p. 90) that rounding had occurred 'at least sporadically.' Karl Luick, *Historische Grammatik der englischen Sprache*, Lieferung 6 (Leipzig, 1929), pp. 669-675, interprets them as reverse spellings showing the change from ME *o* > *a*, and believes that *a* preceded by *w* remained unchanged.

2. H. C. Wyld, *Studies in English Rhymes from Surrey to Pope* (New York, 1924), pp. 69, 70, mentions *wallow:follow* and *war:abhor* as occurring in Dryden, but rhymes of the *wan:can*, *was:brasse* type are still numerous. Elsewhere (*History of Modern Colloquial English*, pp. 201-203) he does cite the rhyme of *swalowe:holowe* in Chaucer, HF 1035-6, but indicates that Surrey, Wyatt, Spenser, Shakespeare, Habington, Donne and Herrick rhyme *wa* with unround vowels. For a discussion of American rhymes, see G. P. Krapp, *The English Language in America* (New York, 1925), vol. 2, pp. 82-83.

3. *Grammaticae Gallicae Compendium*.

4. *Orthoepia Anglicana*.

front vowel [æ] in the words *wash*, *wad*, and *quality*.⁵ This would seem to indicate that the combinative development of ME *wa* must have been, at its outset, either extremely sporadic or confined to certain social levels, which may account in part for its variability in present-day English.

Today the pronunciation [æ] for ME *a* after *w* occurs only before the velar consonants, e.g. *wax*, *wag*, *twang*. Elsewhere, ME *wa* like ME *ð* varies between a back rounded and a low back or central unrounded vowel. Standard British English regularly has here the higher low-back rounded vowel [ɔ], e.g. [wɔʃ, swɔlə, wɔtə],⁶ although Wright informs us that 'a preceded by *w* and not followed by a consonant which has influenced the vowel, has mostly remained in the dialects.'⁷ From his subsequent detailed discussion, it may be gathered that the rounded vowel [ɔ] in these words has developed chiefly in the north and west, but that it is less common generally than rounding in the derivatives of ME *ð*.

In American English the situation appears to be so confused that most of the authorities on American pronunciation refuse to make any generalizations concerning the matter. Kenyon tells us that the '*w* words are especially variable',⁸ and Krapp, after vainly attempting some kind of classification in terms of phonetic environment, gives up the attempt with the comment: 'In such a state of affairs all that can be said with respect to these usages is that they vary according to habit or preference.'⁹ Webster's *New International Dictionary* labels all of these except the *war*- words with the ambiguous diacritic *ø*, which may indicate anything from unround [ɑ] to higher low-back round [ɔ].¹⁰

Despite this vagueness and uncertainty, there have been few detailed studies of the behavior of the *wa* combination in American English. In 1929 Sarah T. Barrows presented the results of a survey of the pronunciation of *watch*, *water*, and *wash* by 268 Iowa students.¹¹ In 1935 Miss Mar-

5. O. Jespersen, *Modern English Grammar* (Heidelberg, 1928), vol. 1, p. 317, has a convenient summary of the evidence of orthoëpists and lexicographers on this point.

6. Daniel Jones, *Outline of English Phonetics* (6th ed., New York, 1940), p. 75; H. C. Wyld, *Short History of English* (New York, 1929), pp. 166, 167; H. C. Wyld, *History of Modern Colloquial English*, p. 201; Jespersen, *Modern English Grammar*, vol. 1, p. 316.

7. J. Wright, *English Dialect Grammar* (Oxford, 1905), p. 25. See also Helge Kökeritz, *Phonology of the Suffolk Dialect* (Uppsala, 1932), p. 123.

8. J. Kenyon, *American Pronunciation* (6th ed., revised, Ann Arbor, 1935), p. 184.

9. G. P. Krapp, *Pronunciation of Standard English in America* (New York, 1919), p. 59. For other treatments of ME *wa* in American English see: H. Kurath, *American Pronunciation*, S. P. E. Tract No. XXX (Oxford, 1928), p. 287; S. Robertson, *Development of Modern English* (New York, 1934), p. 240; A. G. Kennedy, *Current English* (Boston, 1935), p. 169.

10. 'A Guide to Pronunciation,' §§184, 185.

11. Sarah T. Barrows, 'Watch, Water, Wash,' *American Speech*, 4: 301-302 (1929). Unfortunately Miss Barrows did not indicate whether the *watch* she recorded was the

garet Taft Chase included many of the words of this group in her study entitled *The Derivatives of Middle English Short o in the Speech of New England*, an unpublished master's dissertation from Brown University which drew for its material upon the records of the *Linguistic Atlas of New England*. More recently R. I. McDavid, Jr., has dealt with this problem in his article, 'Low Back Vowels in the South Carolina Piedmont.'¹² There has been no similarly detailed study for General American, and it is the purpose here to supply such an analysis for at least a part of the area in question.

Data for a description of the status of certain ME *wa* derivatives are at hand in the field records of the Survey of Folk Speech in the Great Lakes Area and the Ohio River Valley.¹³ The present study is based upon field records from forty-five different communities: eight each in the states of Michigan and Indiana, nine in Ohio, ten in Illinois and in Wisconsin. Each of these records is a close phonetic transcription of the replies of a single informant to approximately five hundred and fifty questions designed to reveal those characteristics of American English which vary from one region to another.¹⁴

For the purposes of this study, there have been selected from the worksheets of the Survey of Folk Speech¹⁵ eleven words which have as their stressed vowel ME *a* preceded by *w*. The questionnaire does contain some others, but since they do not appear consistently in the replies of all the informants, they have been excluded from the detailed treatment pre-

substantive or the verb. Not infrequently speakers will pronounce one form with the rounded vowel and the other with the unrounded.

12. *American Speech*, 15: 144-148 (1940).

13. This project has been supported by the Horace H. Rackham Foundation of the University of Michigan, assisted by coöperation from the University of Wisconsin and Ohio State University.

14. Some explanation of the choice of communities and of the type of informant is apropos here as well. The history of the settlement of these states was carefully analyzed with respect to the place of origin of the early settlers, subsequent movements of American-born groups into and through this region, and changes in population during the last four decades. Each community which was finally selected as a locale for a field record was felt, after such analysis, to be representative of a somewhat larger speech area. Moreover, since the staff of the Survey of Folk Speech was interested in securing samples of the oldest stratum of speech indigenous to the community, the informant selected was in each case at least seventy years old, had been born of English-speaking parents in or about the community in which he lived, had not lived outside it for any length of time, and had had no more than a common school education. Although the pronunciation of these older informants may differ in certain respects from the younger and more highly educated generations, it is evident, at least, that we are here concerned only with comparing members of the same genus and, moreover, that we are dealing with as genuine a *Volksprache* as one may hope to secure in a country characterized by mobile population, widespread education, and indistinct lines of social stratification.

15. We have been using the shorter worksheet prepared by the staff of the *Linguistic Atlas of New England* with a few minor changes. See H. Kurath, *Handbook of the Linguistic Geography of New England* (Providence, 1939), pp. 149-58.

sented here, and will be referred to only incidentally. These eleven words are: *swallow*, *swamp*, *want*, *war*, *warmed*, *wash* (vb.), *washing* (vbl. substantive), *wasp*, *watch* (subst.), *water*, and *Washington*.¹⁶ In the remainder of this discussion, each of these words will be considered in turn, to show in what portions of the surveyed area rounded vowels of the [ɔ] type are prevalent, and where unround vowels of the [a] type occur.

As its title indicates, Table I is designed to classify these eleven words on the basis of the prevailing type of pronunciation over the entire area.

TABLE I

DISTRIBUTION OF ROUND AND UNROUND PRONUNCIATIONS FOR
MIDDLE ENGLISH *wa* OVER THE ENTIRE GREAT LAKES AREA

Generally unround (67-83%)	watch
Generally rounded (67-83%)	swallow
	want
	water
Typically rounded (84-100%)	swamp
	war
	warmed
	wash
	washing
	Washington
	wasp

In constructing this table, I have followed McDavid's scheme of classification into sextuples, considering percentages of eighty-four to one hundred as 'typically' rounded or unrounded, and those from sixty-seven to eighty-three as 'generally' rounded or unrounded. From such a tabulation we find: (1) that there are in our area no typically or regularly unrounded derivatives of ME *wa*, (2) that the substantive *watch* is generally unrounded, (3) that there are no words in the middle category of extreme variability, (4) that three words, *swallow*, *want*, and *water* are generally rounded, and (5) that in seven of our list of eleven words, the vowel is regularly rounded. This is in direct contrast to McDavid's findings for the Piedmont area, since his 'generally' and 'typically' rounded categories contain only a single instance of a word beginning with *wa*, and that is the late borrowing *waltz*.

Table II presents the same material considered geographically instead of on the basis of individual words. Although it is generally not a safe procedure to consider dialect boundaries as coincidental with state lines,

16. *Swamp*, dating only from American colonial times, is strictly speaking not an instance of ME *a* preceded by *w*, but because it appears to be allied in behavior to a number of other words in this group, it is included with them. *Washington*, although here referring to the national capital, is derived ultimately from a place name found in early Middle English.

yet some significant conclusions may be drawn from this table. It indicates that unrounding of ME *wa* prevails to the greatest extent in Michigan and Indiana, markedly less in Wisconsin and Illinois, and scarcely at all in Ohio. So far as Michigan, Illinois, and Ohio are concerned, the distribution of rounded and unrounded forms is similar to that prevailing with the derivatives of ME *ō*,¹⁷ but in Indiana the situation is markedly different, for in such words as *fog*, *hog*, *hospital*, the rounded vowel is employed almost entirely throughout the state.

TABLE II
DISTRIBUTION OF TOTAL ROUNDED AND UNROUNDED
PRONUNCIATION ACCORDING TO STATES

	Unround	Rounded
Michigan	26.....	54
Indiana	27.....	57
Wisconsin	16.....	95
Illinois	13.....	95
Ohio	6.....	81

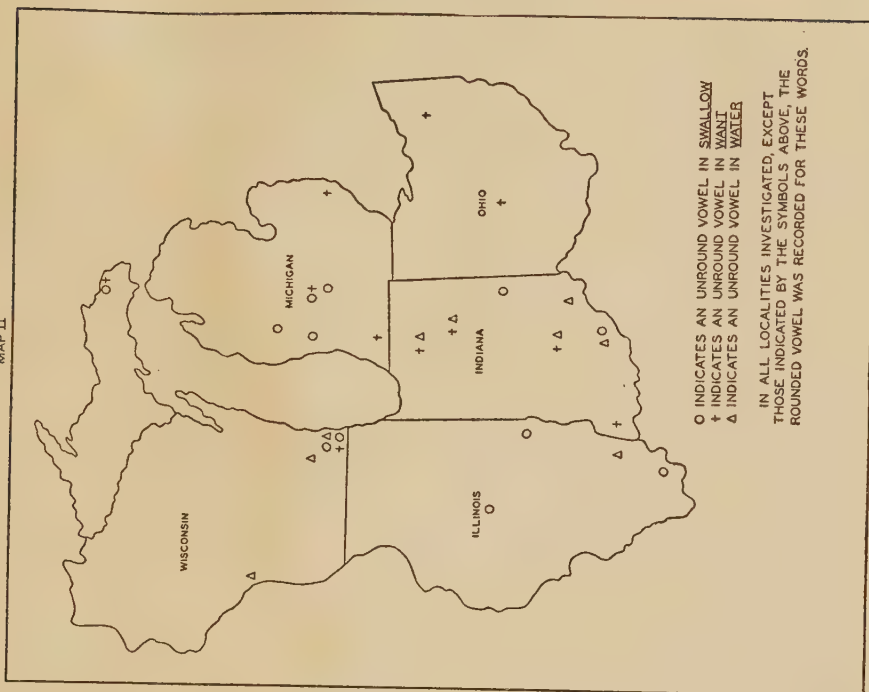
Turning now to a consideration of the individual words, we may begin with the single 'generally unrounded' *watch*. It may be observed from the shaded areas in Map I that the unround pronunciation prevails throughout Indiana, most of Michigan, eastern Illinois, and western Ohio; Wisconsin is almost evenly divided between the two types. Although the maps are not designed to indicate degrees of rounding, it may be remarked that whenever rounding does occur in this word, it is usually slight. In connection with this distribution of round and unround pronunciations of *watch*, it should be pointed out that the lines of demarcation are quite unlike any of those which were discovered for ME *ō*, which generally showed the greatest concentration of rounded forms in the Ohio River valley.¹⁸ Furthermore, four field records made in Kentucky also have the [α] vowel in *watch* without exception. This, together with the fact that all but one of McDavid's seventy-five Piedmont informants used the unround vowel serves to suggest an explanation for the unrounding in Indiana, southern Ohio, and southern Illinois, since these regions were originally settled from the South. *The Linguistic Atlas of New England*¹⁹ shows for this word a higher proportion of rounded forms than does our territory, but [α] is especially common in western New England and the

17. A. H. Marckwardt, 'Middle English *ō* in American English of the Great Lakes Area,' *Papers of the Michigan Academy of Science, Arts, and Letters*, 26: 561-571 (1940).

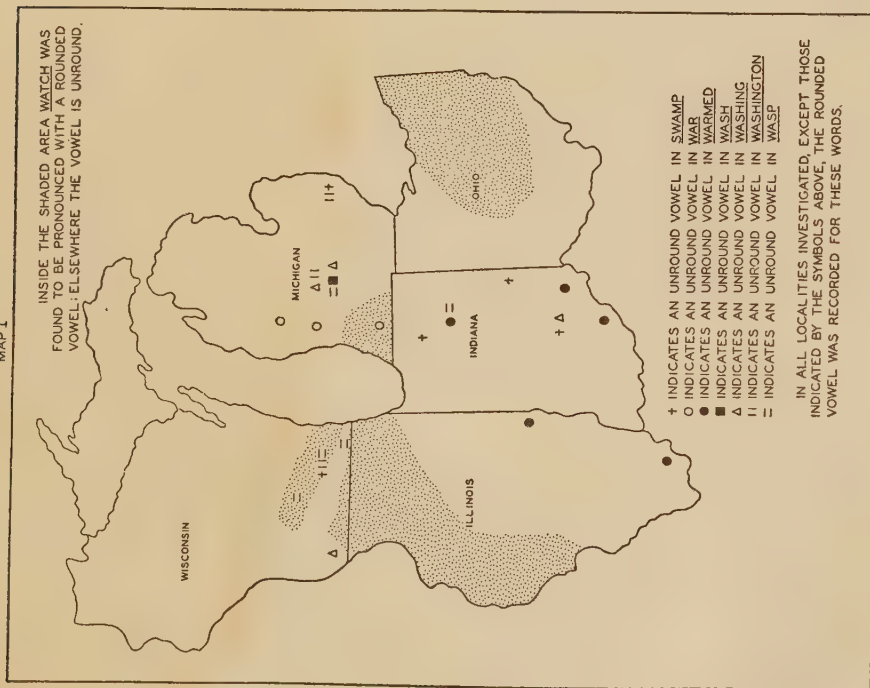
18. *Ibid.*

19. H. Kurath and others, *Linguistic Atlas of New England* (Providence, 1939), vol. 1, map 157.

MAP II



MAP I



Connecticut River valley. The fact that Michigan was settled chiefly by primary and secondary migration from western New England may suggest an explanation for the prevalence of unrounding in that state.

Map II shows the occurrences of unround forms in the 'generally rounded' *swallow*, *want*, and *water*. As might be expected from what has gone before, nearly two-thirds of these unround pronunciations are found in Michigan and Indiana, and only two occurrences of the single word *want* in Ohio. Of the three words, [a] pronunciations in *swallow* have the widest distribution, occurring at least twice in every state except Ohio. The behavior of this word is not unlike that of *borrow* and *tomorrow* which developed from ME *ō*. Although ME *ō* before *r* generally developed into a rounded vowel in the Great Lakes area, unround forms of *borrow* and *tomorrow* exist side by side with the rounded throughout the whole territory.²⁰ Similarly, *wa* before *l* is regularly rounded in our area in such words as *wall*, *walnut*, and *wallet*, yet the dissyllabic *swallow* preserves the unround vowel in 25 per cent of all its occurrences, suggesting that the final vowel may have some effect upon the peculiar behavior of this word. It is interesting to note that Miss Chase found a rounded type of pronunciation to prevail everywhere in New England except in Western Vermont and the Connecticut valley,²¹ whereas according to McDavid the Piedmont pronunciation was 'typically [a],'²² as are the four Linguistic Atlas records from Kentucky.

The [a] pronunciations of *want* are concentrated chiefly in Michigan and Indiana, and it may be added that the remaining Indiana transcriptions show very slight rounding. In contrast, Michigan shows no unround pronunciations for *water*. These occur chiefly in Indiana and in a diagonal belt across southern Wisconsin. Pronunciations of this word along the path of the Old National Road through Illinois show only slight rounding. Miss Chase found a rounded pronunciation of *water* prevalent throughout the whole New England area, whereas McDavid's tabulations show no marked predominance for either form. This again may help to explain the differences between Michigan and Indiana pronunciations of this particular word in terms of the settlement history of the respective states.

The omnibus Map I also shows the location of the occasional unround pronunciations of those words which may be called 'typically rounded' in this region. With the exception of the three unrounded instances of *war*

20. Marckwardt, *op. cit.*, pp. 565-567.

21. Chase, *op. cit.*, pp. 67-74. Subsequent references to Miss Chase's monograph are to these same pages.

22. McDavid, *op. cit.*, p. 146.

in western Michigan, there is no concentration of any of these pronunciations in a single area, and the chart serves chiefly to indicate the general location of this occasional unrounding. For the most part it is concentrated in eastern Indiana, a belt extending laterally across lower-central Michigan, and in the southeast corner of Wisconsin. Ohio has none, and the two occurrences in Illinois are along the Indiana and Kentucky borders.

The individual words in this group will require but brief discussion. *Swamp*, with three of its unround pronunciations in Indiana, appears in McDavid's tabulation as one of the words in which neither type of pronunciation is dominant, but the New England atlas shows (Map 35) that [ɑ] in this word is very rare. In the case of *wasp*, for which most of the instances of the [ɑ] vowel are in Wisconsin, the New England atlas shows (Map 239) a high proportion of rounded pronunciations. Unround pronunciations of *wash*, *washing*, and *Washington* are concentrated chiefly in central Michigan, and it is significant that in New England the unrounding in *wash* occurs chiefly west of the Connecticut River. Curiously enough McDavid's tabulations show the vowel of *wash* to be typically unrounded in the Piedmont, and the Kentucky records have [ɑ] without exception for *wash* and *washing*, yet the unround pronunciation seems not to have crossed the Ohio River into Indiana. Finally there is the curious phenomenon of *wa* before *r*, where we find a compact unrounding area for *war* in western Michigan, but scattered instances of [ɑ] in *warmed* chiefly along the Ohio River, which are fortified by incidental occurrences of *wharf* with an unround vowel in the same territory. According to Miss Chase, the rounded vowel is wholly regular in New England; on the other hand, McDavid assigns no predominance to *warrior*, the only *war*-word in his list. One further observation must be made concerning the rounded form of the vowel occurring in all the words considered in this final group. It is generally higher and more rounded than that in *watch*, *swallow*, *water*, and *want* throughout the whole of our area except the state of Michigan. This is especially true of the word *war*, which with some informants in central-eastern Indiana and central-western Ohio has its vowel raised almost to the position for [o].

In summary, the following general conclusions about the status of ME *wa* in the Great Lakes area seem warranted by the material which has been presented:

(1) Derivatives of ME *wa* are more consistently rounded in the Great Lakes region than are derivatives of ME *ō*. It is clearly a mistake to assume that the forces operating to produce rounding in the *wa* words are iden-

tical or coextensive with those which operated to produce rounding or unrounding of the *ø* vowel.

(2) Unround vowels occur more often in Michigan and Indiana than elsewhere in our territory, and least often in Ohio.

(3) The rounded vowels occur most consistently before *r*, and before the voiceless fricatives *s* and [ʃ], true also of the derivatives of ME *ø*. Rounding is less frequent before the nasals [m] and [n], and before [l] followed by a back vowel.

(4) There is as yet insufficient evidence to connect satisfactorily the development of *wa* in this area with its status in the South and in New England, although the tendencies toward unrounding in the South Carolina Piedmont cited by McDavid, if they are representative of a somewhat larger area, may be reflected in the situation in Indiana, and those in western New England, as evidenced by the Linguistic Atlas of New England, may help to explain the extent of unrounding in Michigan. Further historical interpretation must necessarily await the appearance of the rest of the New England atlas as well as similar publications representing the South and Middle Atlantic states.

TRADE-TERM TRENDS

'Amazing is the word for the new *Trikskirt*. American designers have done it again—a pleated skirt that stays pleated.' Department store advertisement, 1942.

'*Four-some* tailored jacket, kick-pleat Skirt, pencil slim Slacks, crepe Blouse. You'll simply live in this *foursome* of pure wool flannel.' Advertisement in the *Chicago Tribune*, Winter, 1942.

The October, 1941, issue of the *Reader's Digest* notes that according to a New York newspaper, a Pennsylvania lingerie manufacturer, in a Panty-of-the-Month campaign, advertised a series of new *Undikins*, which included *Moldi-*

kins, *Frillikins*, *Sisikins*, and *Yoo-hooikins*.

'*Swanderful*—Swan Soap. It floats.' Billboard advertisement, 1942.

The B. C. Biggs Supply Company of Lincoln, Nebraska, advertises itself as 'Wholesale Distributors of *Ko-z-aire* Oil Furnaces.'

'*Chox*. Instant Hot Chocolate. Chox is a smooth, fluffy ready-mix made from pure chocolate, not cocoa, and fresh whole milk, not skim milk.' Grocer's advertisement, 1942.

'*Blitzies*—is the name of a garment which combines blouse and pantie.' Advertisement in *Life*, April 20, 1942.

OBSERVATIONS ON THE WORD 'STANDARD'

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THE CHIEF PURPOSE of this paper is to point out certain meanings of the word *standard* which are ignored by dictionaries. I will begin, however, with a brief discussion of the semantic history of the word. Originally *standard* was a name applied to a flag, banner, or other symbol of a given leader; this symbol was commonly raised on a pole and carried in battle to serve as a rallying point for followers of the said leader. The standard marked the leader, and a standard was a symbol of leadership. The word is still used in this sense. The symbolic meaning attached to the standard itself would naturally inhere in the word too, even though the object which it denoted was not actually present. Hence one may speak of *standard* as a word-symbol.¹

The expression 'king's standard' early came to be applied, not only to the royal battle-flag but also to other symbols of the king's leadership and authority. In particular, an exemplar of weight or measure was called the king's standard. Later, the word *standard* alone (i.e. without mention of the king) was used in the same sense. The king's standard of weight or measure was an arbitrary unit, to which all other units used in the kingdom had to conform, under penalty of the law. There was no intrinsic superiority in such a standard. The king's hand or foot or arm was no better than anybody else's for measuring purposes, but the king had the power and the will to impose his standard on his subjects, and they had to obey his orders or take the consequences. The utility of such a regulation lay in the uniformity which it secured. If each individual uses his own system of measuring, the customer has to learn the system of every man he deals with. If all follow the same system, nobody need learn more than one system. In this country today the metric system is used more or less, alongside the older systems, and some people (scientists, for instance) must learn to use it. In other words, we have nowadays at least two standards of weight and measure. Such differences have nothing to do with quality. Standards of weight and measure are concerned

1. In the Official Gazette of the U. S. Patent Office of June 25, 1878, the trademark 'standard' used by the Standard Oil Co. of Pittsburgh is described as 'the word-symbol standard.' The trademark 'standard' was originally accompanied (I understand) by a representation of an actual flag or standard. The trademark thus originally referred to a standard or flag; it also served to identify the goods put out by the Standard Oil Co., and it symbolized the leadership of that company in the oil business.

with quantity only, and any unit of measurement which may be chosen is in the nature of the case arbitrary.

The application of the word *standard* to weights and measures led to its use in a wider sense, to denote uniformity. In this use, a standard product is a product any two samples of which, upon examination, will prove practically identical. Here again the quality or grade of the product is beside the point. Thus, there is such a thing as standard low grade, medium grade, and high grade. The process of standardization seeks to secure uniformity within each grade or degree of excellence. The term *standard* is so used by the U. S. Bureau of Standards. For each grade of a given product the Bureau sets up a norm, defined by specifications, and to this norm or standard all producers of the grade in question are expected to conform, as closely as possible. They never conform to the standard with absolute precision, of course. The standard or norm of a given grade, as set up by the Bureau, remains unique—it cannot be duplicated. But if the variation from it lies within certain limits, the practical ends of standardization are secured. *Standard* in this sense may be defined as a set of specifications, never conformed to with absolute precision, but often approached closely enough to achieve an actual product the samples of which vary within limits so narrow that for practical purposes they may be taken as of the same grade.

Outside scientific circles *standard* is freely used to designate a particular grade or degree of excellence. This use falls into two sharply distinguished subdivisions. The first of these may be exemplified by the following quotation:²

In Baltimore packing plants, oysters are usually graded thus: (1) counts, (2) extra selects, (3) selects, (4) extra standards, (5) standards. By far the greater part of the Chesapeake oyster crop, in these later years, has consisted of standards. . . . That there is a local shortage of really top-grade oysters, Mr. Harrington himself admits. . . .

Here the grade called standard is the lowest grade. This sense of the word is widespread, if not indeed general, in commercial use. Only damaged goods or goods too defective to be legally marketable (unless marketed with the label 'damaged' or the like) fall below the 'standard' level in ordinary trade. The reason for this is obvious enough. No tradesman likes to mark any part of his stock as sub-standard; hence only damaged goods or 'seconds' (i.e. defective goods) are sub-standard in his vocabulary. For better grades he uses, not *standard* but terms such as *extra fine*, *fancy*, *high grade*. Buyers as well as sellers are familiar with this terminology, and the buying public thinks of the label *standard* as an insurance against

2. Baltimore *Evening Sun*, Jan. 24, 1939 (editorial).

damage or spoilage or defective manufacture but not at all as a mark of high quality. In like manner *standard* in the expression *standard of living*, used without qualification, often means 'minimum level,' the lowest level compatible with decency.

Sometimes, however, *standard* must here be taken in another sense, that of 'average, usual, customary level.' And this sense is by no means restricted to the expression *standard of living*. Thus, *standard English* means neither superior nor inferior English, but ordinary acceptable English—the kind of English that you can get by with in respectable circles. In this use the limits of variation are not closely defined, and two people whose speech differs markedly may nevertheless both speak standard English. If you wish to praise a man's English, you would never say he spoke standard English; you would say he spoke a beautiful English, or something of the kind. In the same way, standard commercial products are often thought of as the ordinary, average, everyday kind of thing—machine-made goods, for instance, as opposed to hand-made goods. Anything standardized, in this sense, is by virtue of that fact inferior to products not standardized. The process of standardization has come to be associated with mass production and therefore with a certain lack of distinction. By way of further illustration I will mention a hotel folder which informs prospective guests that the newsstand in the lobby 'carries the standard papers and magazines.' I took the trouble to verify this statement when I went to the hotel; I found the papers and magazines which one usually sees in such places. So used, *standard* avoids the extremes of good and bad quality and denotes an average quality, the quality associated with ordinary machine-made goods and the like.

I conclude with a look at *standard* as used in proper names. Proper names of the type *Standard Oil Co.* come under the head of personal names. A corporation is not a creature of flesh and blood, but linguistically as well as legally it is treated as if it were in fact a person. Names beginning with *Standard* are popular in this country. I find 68 such names in the latest edition of the Baltimore telephone book, and I have good reason to believe that other cities of the United States likewise have many business firms and companies so named. The popularity of *Standard* as a name is probably due chiefly to the success and the fame of the Standard Oil Co., though other factors may have played a part. In general the first or distinctive element of such a name as *Standard Oil Co.* is chosen for its sound and its associations. The rest of the name is more or less dictated by the nature of the business and the form of organization, but the first element (like the given name of a man) allows those who do the naming to follow their personal taste in such matters, almost without restriction.

The taste of an individual, however, is greatly influenced by fashion, and the triumphant career of the Standard Oil Co. in the nineteenth and early twentieth centuries seems to have brought *Standard* into vogue as a business name. This vogue it has retained to the present day.

'DOG PUPS' AND 'HORSE COLTS';
'DISPERSAL' SALES

The terms 'dog' and 'horse' are usually of common gender. Just as 'people' may be either men or women, so ordinarily 'dog' and 'horse' may be used of either sex. Among animal breeders, however, the words are used to designate young males. A breeder of dogs will speak of a litter of pups as being so many *dog pups* (the males) and so many bitches (the females). A breeder of horses speaks of a new-born colt as a *horse colt* (a male) or a filly (a female). Only when referring to these two species of animals are the nouns of common gender applied to young males. In the case of dogs, the use seems to cease after the pups reach maturity. With horses the use seems to persist after the colt is mature. It then appears to be reserved for the male which has been castrated, also referred to as a gelding. Thus after maturity horses are differentiated as stallions, mares, and horses.

The words *disperse* and *dispersal* carry a special meaning for those who have to do with animal auc-

tions and sales. Witness the following: 'In 1940 Mr. Baker dispersed of all his trotters with the exception of Greyhound' (*The Horseman's Review*, March, 1942, p. 11). 'Jackie Searl . . . has dispersed of his two horses and his ranch in San Fernando Valley, and has joined the United States Army' (*ibid.*, p. 10). 'Complete Dispersal Sale. 40 Hackney horses and ponies. Wednesday, April 15, 1942, at public auction. . . . Sale will be held at Nan-Su-Farm, Northbrook, Illinois' (*ibid.*, advertisement). 'Dispersal Sale of Registered Jersey Cattle at the Lilac Farm of Jack and Lourene Wishart at Bennet, Nebraska' (advertisement in the Lincoln, Nebraska, *Sunday Journal and Star*, May 3, 1942). 'Dispersal auctions' are of common occurrence. At such sales the animals are divided up, going to individual buyers. A 'dispersed' animal is bought apart from others by its new owner. When animals are sold in a mass the sale is not a dispersal sale.

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THE PRONUNCIATION OF SPANISH PLACE NAMES IN CALIFORNIA

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NATIVE Californians, whether of the socially elite or on the skid road, have considerable pride in their 'correct' pronunciation of Spanish place names. They are greatly amused by the difficulties Easterners have with these names upon their arrival here. On an average of three times a year for the last twenty years I have heard the story of the ignorant Easterners who call San Jose 'San Joe-zy' and Vallejo 'Valley Joe,' and it was already a threadbare tale when I first heard it. The average Californian little realizes that his own pronunciation of the words in the above story, [sæn ho'ze], [sænə'ze], and [væl'e'o], probably are just as amusing to the Mexican who crosses the border for the first time.

Until 1929, there was a constant influx of Mexican labor across the frontiers. This gave Californians some contact with those who spoke the language and helped preserve the Spanish pronunciation of place names. There has been since a constant decline in the Mexican population of the state. The later immigrant—the retired farmer from Kansas and Iowa, the migrant from the dust bowl—left caution behind when he left his farm, and he ploughs into the strange names as best he can. For many of them Bautista is the same as 'bought Easter,' Alamitos (the alders) has become 'Allah meet us,' and Melones is now just plain 'Maloney's.' They call San Felipe [sæn fr'ɪlɪpɪ], and Big Sur is 'Big Sewer.'

No hint of this is given in the guide books on the pronunciation of Spanish place names in California, all of which were composed by writers who transcribed precisely according to the rules in their elementary grammar of Castilian Spanish. If one were to believe these guides, the native sons speak of [san fran'sisko] and [los 'aŋheles], neither of which is ever heard except in the speech of recently arrived foreigners.

As nearly any Californian knows something about Spanish—although his misinformation may be as great as his knowledge—when asked he will usually give a pronunciation as close to the Spanish as he knows. He will probably say that Alameda is pronounced [ælə'medə], which is far from the Castilian or Mexican, but closer than the actual [ælə'midə]. It is a theoretical pronunciation like [ði] for *the*, not the one usually employed in every day conversation.

In the following record, the writer's knowledge of California pronunciations from long familiarity with the greater portion of the state has

been checked and supplemented with a record of the pronunciations of persons familiar with various parts of the state and representing diverse occupations—professors, college and high school graduates, workmen, coastwise sailors residing in the state, and others.¹ The old-time miner's pronunciation [sar'ɛrə] for Sierra, the dowager's pure Spanish pronunciation, the 'broad a' of the Harvard graduate still retained after forty years of contact with Italian bankers, cowboys, former Iowa farmers and native sons—all these have been eliminated as not representing the normal pronunciation. Where two or more forms are given, it was because no norm could be found.

A few Spanish words taken from other languages, chiefly American Indian, have been included where they are Spanish in form and spelling, together with some corrupt Spanish words and phrases.

San, *El*, and *Del* are always pronounced [sæn], [ɛl], and [dɛl]. *Los* is usually [lɒs], occasionally [lɑs] or [lɒs] in some names by some speakers. These words seldom bear any accent, never more than a secondary accent. *Santa* is always [sæntə] or [ˌsæntə]. These words will therefore not be repeated in pronunciations of place names where they occur.

1. Abalone Point	ˌæbəl'lonɪ	16. Ballena	bæl'linə
2. Agua Caliente	'awə, awə, 'awa, 'agwa ˌkælɪ'ɛntɪ	17. Benicia	bə'nɪfə
3. Alameda	ˌælə'mɪdə (ˌælə'medə)	18. Blanco	'blæŋko
4. Alcatraz	'ælkəˌtræz	19. Boliñas	bɒ'linəs
5. Alhambra	æl'hæmbrə	20. Boronda Creek	bə'rændə
6. Almaden	ˌælmə'dɛn	21. Cabrillo Mountains, Beach, etc.	kæ'bɹɪjo
7. Alturas	æl'turəs	22. Calaveras	ˌkælə'verəs
8. Alvarado	ˌælvə'rado	23. Calaveritas	ˌkæləver'ritəs
9. Amador	'æmədor	24. California	ˌkælɪ'fɔrnɪə, ˌkælɪ'fɔrnjə
10. Andrade	æn'drɑdɪ	25. Camarillo	ˌkæmə'rɪllo
11. Anza Desert Park	'ænzə	26. Camino	kæ'mɪno (kə'mɪno)
12. Asilomar	æ'sɪlə'mər, ə'sɪlə'mər	27. Carmel	kər'mɛl
13. Atascadero	əˌtæskə'dero	28. Casa Blanca	ˌkæsə 'blæŋkə
14. Avila	ə'vɪlə	29. Chapparal	ˌʃæpə'ræl
15. Balboa	bæl'boə		

1. Pronunciations familiar to the editors of *American Speech* are given in parentheses.

30. Chico	'tʃiko	58. Hermosa	hər'mosə
31. Chino	'tʃino	Beach	
32. Cienega	si'ɛnəgə, si'ɛnɪgə (ˈsɪnɪgi)	59. Honda	'handə
33. Colma	'kɒlmə	60. Hondo	'hando
34. Contra	'kɒntrə 'kɒstə,	61. Hornitos	hɔr'nɪtəs
Costa	'kɑntrə 'kɒstə	62. Ignacio	ɪg'neʃo
35. Coronado	ˌkɒrə'nado, kɒrɒn'nado	63. Indio	'ɪndio
36. Corte	'kɔrtə mə'dərə	64. Jacumba	hə'kʌmbə, hə'kumbə
Madera		65. La Cuba	'kju:bə
37. Cortes	kɔr'tez	66. Llagas	'jagəs, jegəs,
Bank		Creek	r'ləgəs, la'agəs
38. Del Mar	'mɑr	67. Llanada	r'lændə
39. Del Monte	'mɑntɪ	68. Llano	r'læno, la'ano
40. Del Rey	'reɪ	69. Los An-	'ændʒələs, 'æŋ-
41. Del Rio	'rio	geles	gləs, 'ændʒəˌlɪz, 'æŋglɪz
42. Dulzura	dʌl'zʊrə	70. Los Gatos	'gætəs
43. El Capitan	ˌkæprɪ'tæn	71. Madera	mə'dərə
44. El Cajon	kə'hɒn	72. Malaga	'mæləgə
45. El Centro	'sɛntro	73. Malibu	'mælibu,
46. El Cerrito	sə'rito	Beach	'mæləbu
47. Eldorado	ˌɛldɔr'rado	74. Manzanita	ˌmænzə'nɪtə
48. El Modena	mɒ'dɪnə²	75. Mariposa	ˌmæri'posə, -ˈpozə
49. El Paso	'pæso	76. Melones	mə'lonɪz
Mountains		77. Merced	mər'sɛd
50. El Segundo	sə'gʌndo, si'gʌn- do, sə'gʌndo	78. Miramar	'mɪrə'mɑr
51. El Sereno	sə'rino	79. Modesto	mɒ'dɛsto
52. Embarca-	ɛmˌbɑrkə'dɛro	80. Mojave	mɒ'hɑvɪ
dero		81. Monterey	ˌmɑntə'reɪ
53. Farallones	ˌfærə'lanz	82. Monte-	ˌmɑntə'zʊmə
54. Fresno	'frɛzno	zuma	
55. Garcia	'gɑrsɪə, 'gɑrʃə, gɑr'siə	83. Moraga	mɔr'agə, mə'ragə
56. Goleta	gɒ'litə	84. Moreno	mə'rino
57. Granada	grə'nadə (grə'nedə)	85. Nevada	nə'vædə
		City	

2. The first part of this word is Spanish; the last may be Italian.

- | | | | |
|------------------|-----------------|------------------|---------------|
| 86. Nicolaus | ˈnikoləs | 112. Sacramento | ˈsækrəˈmento |
| 87. Oceano | oʃiˈæno | 113. Salinas | səˈlinəs |
| 88. Oro | ˈoro ˈgrændɪ | 114. San Andre- | ænˈdreəs |
| Grande | | as | |
| 89. Pajaro | ˈpahəro | 115. San Ansel- | ænˈselmo |
| 90. Palo Alto | ˈpælo ˈæltə, | mo | |
| | ˈpælə ˈæltə | 116. San An- | ænˈtonio |
| 91. Palo Cedro | ˈpælo ˈsidro | tonio | |
| 92. Palomar | ˈpæloˈmar | 117. San Benito | bəˈnito |
| 93. Palos Ver- | ˈpæləs ˈvərdɪz, | 118. San Ber- | bərnərˈdino, |
| des Estates | ˈpæləs ˈvərdɪs | nardino | ˌbɜrnərˈdino |
| 94. Paso | ˈpæso ˈrobəlz | 119. San Bruno | ˈbruno |
| Robles | | 120. San Carlos | ˈkarlos |
| 95. Peralta | pəˈræltə, | 121. San Diego | dɪˈego |
| | pərˈræltə | 122. San Fer- | fərˈnændo, |
| 96. Pescadero | ˌpɛskəˈdɛro | nando | fərˈnændo |
| 97. Pinole | pɪˈnol | 123. San Fran- | frænˈsɪsko, |
| 98. Playa del | ˈplajə dɛl ˈreɪ | cisco | fɪpsɪsko |
| Rey | | 124. San Ge- | dʒəˈranimo, |
| 99. Plaza | ˈplæzə | ronimo | dʒeˈranimo, |
| 100. Plumas | ˈpluməs | | dʒerˈranimo |
| 101. Point Año | ˈæno ˈnwevo | 125. San Jacinto | həˈsɪnto |
| Nuevo | | 126. San Joa- | wəˈkɪn |
| 102. Point | əˈrɪnə | quin | |
| Arena | | 127. San Jose | hoˈzeɪ |
| 103. Point Ar- | ərˈgwɛlo | 128. San Juan | ˈwan bəˈtɪstə |
| guello | | Bautista | |
| 104. Point Lo- | ˈlobos | 129. San Juan | ˈwan ˌkæprɪ- |
| bos | | Capistrano | ˈstrano |
| 105. Point Pinos | ˈpinəs, ˈpinos, | 130. San Lean- | liˈændro |
| | ˈpaɪnəs | dro | |
| 106. Point | ˈres | 131. San Loren- | lɔrˈrenzo |
| Reyes | | zo | |
| 107. Point Sur | ˈsur | 132. San Luis | ˌluəs ˈreɪ |
| 108. Redondo | rəˈdando | Rey | |
| Beach | | 133. San Luis | ˈluəs oˈbɪspo |
| 109. Represa | riˈpresə | Obispo | |
| 110. Reseda | rəˈsɪdə | 134. San Mateo | məˈteo |
| 111. Rincon | ˈrɪŋkən | 135. San Miguel | məˈɡɪl |
| Hill | | 136. San Pablo | ˈpæblo |

137. San Pedro	'pidro ('pedro)	150. Santa Rosa	'rozə
138. San Quen-	'kwentŋ	151. Santa Ynez	r'neɜ
tin		152. Santa Ysa-	'izəbel
139. San Rafael	rə'fel	bel	
140. San Ramon	rə'mon	153. Sausalito	,sɔsə'lito,
141. Santa Ana	'ænnə	,sɔsə'litə	
142. Santa Bar-	'barbərə,	154. Sierra City	sɪ'erə
bara	'barbərə	155. Sonora	son'nɔrə, sə'nɔrə
143. Santa Cata-	,kætə'linə	156. Suñol	sə'nol, su'nol
lina		157. Tanforan	,tænfɔ'ræn
144. Santa Cruz	'kruz	158. Temescal	,tɛmə'skæl
145. Santa Fe	'feɪ	159. Tres Pinos	tres 'pinəs
146. Santa Mar-	,mærgə'ritə	160. Trinidad	'trɪnɪdæd
garita		161. Tropico	'trɒpɪkə
147. Santa Ma-	mə'riə	162. Vallejo	væl'le'ɔ, və'le'ɔ
ria		163. Ventura	vɛn'turə
148. Santa Mon-	'mɒnikə	164. Vina	'vainə
ica		165. Vista	'vistə
149. Santa Rita	'ritə		

Until the pronunciation of the various chronological levels of Spanish speaking peoples in California—the old Mexican-American families, the later Mexican immigrants, the second generation—has been studied and the historical development of their speech established, no reliable data will be available for determining the factors which have produced the California pronunciation of Spanish place names.³ However, as a preliminary to such a study, the following generalizations on the California pronunciation of such names may be of value to future investigators.

CONSONANTS

No sounds are ordinarily employed in the pronunciation of Spanish names that do not occur in American speech, so that *b*, *d*, *h*, *t*, *v*, *z* are

3. Two studies of Spanish-American phonetics suggest that some of the peculiarities in the California pronunciation of Spanish place names may be due to the local pronunciation of Spanish-speaking peoples. Charles Carroll Marden, in *The Phonology of the Spanish Dialect of Mexico City*, Baltimore, 1896, p. 37, stated that 's followed by a voiced consonant regularly becomes voiced'; cf. Fresno ['frezno]; and on p. 19, 'When the diphthong *ie* is preceded by *n*, the *i* of the diphthong is absorbed by the nasal which in turn becomes *ñ*,' citing *nieto* > [ñeto] (I have heard *Los Nietos* called ['netos]; for *ñ* pronounced as *n*, see below); and again, on p. 21, 'Pretonic *e*, followed by *a*, *o* or *u*, regularly becomes *i*,' citing *Leonora* [lionɔrə], with which we may compare the California pronunciation of *San Leandro* [li'ændro]. Many similar suggestions may be found in Aurelio M. Espinosa's *Studies in New Mexican Spanish*, Part I, Phonology, Bull. Univ. of N. Mex., Lang. Series, 1, 47-162 (1909), of which only the preservation of the aspiration for initial *h* (p. 105) will be mentioned here.

pronounced as in English. *J* is like the English [h], not Sp. [x], except before a diphthong beginning with a back vowel, where it is not pronounced (126, 128-129). Nowadays ñ is pronounced, and generally written, *n*.⁴ *G* is usually pronounced [dʒ], as in English, before a front vowel (69, 124). For *gu*, see 2, 103; the [w] in *agua* predominates in the Southern part of the state because of Mexican influence and the general knowledge of the Mexican word for 'water.' *Ci* before a final vowel is generally pronounced [ʃ] (17, 55, 62).

Medial *ll* is usually pronounced [l], [ll] (16, 25, 53, 162), but [j] once (21).⁵ The few place names with initial *ll* give native Californians much trouble, probably partly because the places are little known, partly because many Californians believe the Spanish palatal *l* is equivalent to English *ly*, which they cannot pronounce initially, while others try to pronounce *l* twice and get two *a*'s instead. Llagas Creek is generally called ['jagəs] or ['jegəs], although I have been told by an old native daughter that 'Some pronounce it [la'agəs], but if you wish to pronounce it in the pure Spanish manner, you should say [r'lagəs]'

VOWELS

A, when accented, is pronounced [a] in *-ado* (8, 35, 47), *ar* (12, 38, 55, 92, 120, 142), and in a few other words (10, 57, 80, 83, 89, 98, 128-129); elsewhere it is generally [æ].

A, when unaccented, is pronounced [a] in *ar* in the only syllable preceding the accent (27, 103). *A* becomes [æ] before *l* or *n*, and with most speakers before labials and *s*; otherwise it is generally [ə].

E, accented, before or after another vowel is pronounced [e] (114, 121, 134, 162); elsewhere [ɛ] except where Americanized to [i] (3, 16, 56) or where final, where it and *ey* are pronounced [ei] (40, 81, 127, 145).

E, unaccented, has become [ɪ] when final (1, 2, 10, 39, 80, 88), except in 97, where it is seldom pronounced. *Er* is generally [ɛr] (58, 77, 95, 118, 122). Parallel to the last equation for *a* above, sufficient materials would probably show that *e* is pronounced [ɛ] before *l*, *n*, labials, and *s* (see *el*, *del*, above, and 52, 96, 158). Otherwise, unaccented *e* is generally pronounced [ə].

I is pronounced [ɪ] before a consonantal group (25, 62-63, 111, 123, 125, 133, 165). Elsewhere accented *i* is regularly [i], but not in 78, 160. Unaccented *i* is spoken [ɪ], except in 132-133.

4. The tilde has been written in the list of place names to show where it occurred originally.

5. *La Jolla* has not been considered here, because, according to the most reliable information, it is a super-Spanishized form of *La Joya*.

O is pronounced [ɔ] in *or* (24, 35-37, 47, 61, 83, 88, 131, 155, 157), except when following the accent, when it is pronounced [o] (9). If *on* is followed by a consonant, directly or with an intervening vowel, it is pronounced [an] (20, 39, 53, 59, 60, 81, 82, 108, 124, 148, and by some speakers 34); but if no consonant follows and *on* is accented, it is pronounced [on] (1, 44, 116, 140). Following the accent, *on* is spoken [an] (111). Otherwise *o* is generally pronounced [o], but is slurred to [ə] in some words when unaccented.

U is pronounced [u] before *r* (7, 42, 107, 163). When *u* precedes the accent, or when accented *u* precedes a consonantal cluster, it may be pronounced [ə], [ʌ], or [ʊ] (42, 50, 64, 156). Otherwise *u* is [u].

Au is pronounced [ɔ] (128, 153).

Oa has become [wɔ] (126).

ACCENT⁶

Californians preserve the Spanish accent, including its irregularities, in almost all words except those ending in *-dad*: *Soledád* ['salədæd, 'soldæd]; *Trinidád* ['trɪnɪdæd]. Other exceptions are *Ávila* [ə'vɪlə], *García* ['garʃə, 'garsɪə, gar'siə], *Rincón Hill* ['rɪŋkan], *San Luís* ['luəs], *Santa Ysabel* ['ɪzəbəl].

Because we cannot yet trace the Mexican influence on California pronunciation, the exceptions to the above generalizations on phonetics are probably of more immediate interest as illustrating the American influence. Thus a number of phonetically aberrant words are to be found along the seacoast, leading to the possible inference that the speech of seafaring men, with no knowledge of Spanish, may have helped corrupt the standard California pronunciation. Thus *Alameda* [ælə'midə], *Point Arena* [ə'rinə], *Point Reyes* ['res], *San Pedro* ['pidro], *Trinidad* ['trɪnɪdæd]. But all of these except *Alameda* may be due to other influences set forth below.

Certain Spanish names have been Anglicized in the speech of all English-speaking peoples, and these Anglicized pronunciations have been retained where only *La*, *San*, or *Santa* have been added to the California place names: *La Cuba* ['kjubə], *San Leandro* [li'ændro], *San Quentin* ['kwentɪn], *Santa Ysabel* ['ɪzəbəl].

English words similar in pronunciation have probably helped corrupt the pronunciation: *El Sereno* [sə'rino], from the analogy of English *serene*;

6. The accent marks in this paragraph represent the Spanish tonic accent. Accent marks on California place names of Spanish origin have been generally abandoned long enough to make their use an affectation.

Ignacio [ɪg'neʃo], from *Ignatius*; *Melones* [mə'lonɪz], from *Maloney's*; *Miguel* [mə'gɪl], from *McGill*; *Moreno* [mə'rɪno], from *marine*; *Nicolaus* ['nɪkələs], from *Nicholas*; *Oceano* [oʃi'æno], from *ocean* (but cf. the pronunciation of *ci*); *Palo Cedro* ['pælo 'sɪdro], from *cedar*; *Palos Verdes* ['pæləs 'vɜrdɪz], from *palace* and *Verdi's* (although some call it ['pæləs 'vɜrdɪs]); *Point Pinos* ['pɪnəs], from *penis*, although some call it ['pɪnos], while others, either from the analogy of *pine* or by more or less conscious differentiation from the taboo word, call it ['paməs]; *Reseda* [rə'sɪdə], from *recede*; *Represa* [rɪ'prɛsə], from *repress*; *Tres Pinos* [trɛs 'pɪnəs], from *trespass* and *penis* (only one middle-aged woman gave the pronunciation as [trɛs 'pɪnos]); *Tropico* ['trəpɪko], from *tropic*; *Vina* ['vaɪnə], from *vine*.

THE 'OFFICIAL GERMAN LANGUAGE' LEGEND

An old legend has cropped up again in the May *American Notes and Queries* and in a May Town Meeting of the Air. It is that the official language of the United States (or Pennsylvania) escaped being German by only one legislative vote (or several), that being the vote of a German-American named Muhlenberg. This legend has been thoroughly examined and disproved in a too little known article, 'Language and Legislation' by Dr. Theodore G. Tappert in *The Lutheran*, vol. 22, pp. 11, 19 (Nov. 15, 1939).

Dr. Tappert traces the Pennsylvania version back to 1847, but reports that it is not sustained by the state's official records. (Some of the state's laws between 1776 and 1787

were printed in both English and German.) The national version of the legend goes back to a magazine article of 1813. Examining Congressional records, Dr. Tappert found that in 1794-95 there was agitation in the House of Representatives to have some of the laws of the United States printed in German as well as in English. In a vote on January 13, 1795, a committee recommendation for an *additional* printing in German was defeated by one vote, 41 to 42. Possibly, conjectures Dr. Tappert, there had been a tie vote, with the Speaker, Frederick A. C. Muhlenberg, casting the deciding negative vote. If so, one can see how the incorrect legend might easily grow from such an occurrence.

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SOME FOLK-LOCUTIONS

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THE FOLLOWING notes and comments are meant to be of the 'Information, please,' variety. I should be very glad to have supplementary or corrective testimony concerning the expressions dealt with from any one who has knowledge of them. They are colloquial or substandard and as such have had little attention in the usual word-lists.

'BOONGE'

Ida Whitten of Racine, Wisconsin, inquires concerning the term *boonge* [bundʒ]. She says that when she used the word in conversation with a teacher the latter did not know what she meant. Then she tried it on several other persons and found that no one knew it. The reference librarian could not find it listed anywhere. The word means, she says, the black that accumulates on unwashed skin. The adjective means about the same thing as 'grimy.' Elbows get *boongy*, unless they are carefully washed, when short sleeves are worn. Miss Whitten's family lives in Western Kansas. Her mother, who is of English origin, came from Iowa, perhaps earlier from Indiana and Missouri. Her father's family came from a German neighborhood in Eastern Nebraska but is of Yankee provenience.

'SCY'—'SCYTHER'

The curious abridged form *scy* or *sy* [saɪ] for *scythe* seems to have fairly wide currency. Surprised to hear a student from South Dakota so pronounce the word when reading it, I asked him whether this was the usage of his region. He had 'never heard the word pronounced in any other way,' he said. Another Dakota student gave the same testimony. Since then I have found a dozen or more Nebraskans who are familiar with the curtailed form. A person of Maine provenience told me that it was known to him in Maine. I have not been able to find *scy* entered in any word lists I have consulted. Though apparently it is in rather common usage, it seems to have escaped being recorded anywhere.

'KID' AND 'COD'

The 'Waste-Basket of Words' which appeared for a short time in the early issues of the *Journal of American Folk-Lore* had among its entries in Volume I (1888) a New England verb *cod*, 'to make fun of a person by giving him false information.' The association of *cod* with our current

kid in the same meaning, 'hoax, humbug,' at once suggests itself. Do not these words stand in some relation to each other? Both seem to be mid-nineteenth-century terms. May not *kid* be a weakened form of *cod*? Apparently there is little in the history or chronology of the words that throws light on the matter or makes such a derivation probable.

To *cod*, 'to hoax or "take a rise" out of some one,' is entered in the *Slang Dictionary* of 1873, and it is included in the *OED*, which cites the *Slang Dictionary* and adds *coddin'*, 'humbugging,' from a Cheshire Glossary. To *kid*, in the same sense, is dated from the *Slang Dictionary*, too; but the *OED* enters also a verb *kiddy*, slang, with the same meaning, 'to hoax, humbug, or take in.' The earliest citation of this verb is from 1851, 'There they met with beggars who kiddied them to the lurk.' There is also a quotation from Dickens (of about 1864), 'Some of the swell mob . . . so far kiddied us as to hire a horse and shay, start away from London by Whitechapel, and . . . come into Epsom from the opposite direction, . . . while we were waiting for them at the rail.' The *Century Dictionary* (1911) records *cod* as 'of obscure origin' and suggests that *kid* in its slang sense may derive from *kid*, 'child,' in the sense of 'to hoax, make a child of.' It does not associate the word with *cod*. The noun *kid* in the meaning of 'young child' is cited by the *OED* from Massinger, as early as 1599. The noun seems really more likely to have come metaphorically from the young animal than, as some have believed, from the German *Kind*. The *DAE* enters neither *cod* nor *kid* in the sense of 'hoax,' probably excluding them as slang.

Cod might have weakened into *kid*, but *kid*, *kiddy* seem to be slightly older forms, and *kid* is hardly likely to have developed into *cod*. At present it seems safest to assume a distinct origin for the two verbs, which differ in form by a vowel only and which have identical meanings.

'FIESTY' AND 'FEISTY'

The word *fiesty* [fi:sti] was brought to me, so spelled, as current in the 1920's and '30's. Recently it came to me again with the query whether anything is known of it, also whether it still circulates. It was described by Miss Mildred Reddish as used in Southeast Missouri of 'an uppish person, the opposite of someone self-effacing,' and as often associated with the now antiquated 'flapper.' Another to testify was Paul T. Gibbs, who knew the word in a different sense. To him a *fiesty* person was 'someone with a disposition to do injury in a cowardly way.' This was its meaning also to J. M. Gibbs of Elk County, Kansas. An adjective *fiesty* does not appear in dictionaries or slang glossaries or in *Dialect Notes*. The latter (Vol. II, 1900-04) records *feest*, 'untidy, not clean' ('Her house is just

feest') under 'College Words and Phrases' collected and compiled at Cornell University (p. 40). On p. 351 of the same volume it is recorded as used in Iowa, 'I am *feest* of it,' 'It makes me *feest*' (sick or *ad nauseam*), and the conjecture is offered that it is probably from the Dutch 'Ik ben er vies van.' The Unabridged *Standard* (1936) is the only dictionary to enter an adjective *feest*, terming it 'local U.S., disgusted, cloyed, also fastidious, suspicious: as, I am *feest* of those victuals.'

As a term of disparagement there is perhaps some confusion of *feest*, *feesty*, with *feist*, *fiste* [faist], *feisty*. *Dialect Notes* (Vol. IV, 1913-17, p. 347) lists *feisty*, 'worthless,' from Texas ('A little *feisty* thing') with the added information that it is used also in Kansas. *Feist*, a noun, is entered and an adjective *feisty* described in 'A Word-List from Western North Carolina,' chiefly by Horace Kephart (*Dialect Notes*, Vol. IV, p. 412): '*Feisty* means when a feller is stuck on himself and wants to show off—always wigglin' about wanting everybody to see him.' This adjective seems to derive from *feist*, *fist*, *fice*, (often used in 'pesky *fice*'), a worthless little dog. *Fice* has been shown by Robert Nares, the early 19th-century glossarist, to be the decayed descendant of the English *fysting curre*, *foisting hound* of the 16th century. Sylva Clapin, *New Dictionary of Americanisms* (1902), enters *fisty* in the meaning of 'low or cross.' The *DAE* enters *feist*, *fist*, *fiste*, *foist*, *fice*, 'small dog,' but no adjective therefrom.

Another etymology seems possible for *feisty*, I think, alongside the canine one. The *OED* includes *foisty*, probably pronounced *feisty* (cf. *poison*, *pizen*, *join*, *jine*, etc.) as a variant of *fusty*, meaning 'mouldy, musty': 'Lest *suche* placis waxe filthy and *foisty*,' from 1519; another quotation is from 1566. The meaning would suit one of the usages of *feest*, also.

O.K. REDIVIVUS

Robert Weber in the April, 1942, issue of *American Speech* cited the long use of the Greek *óla kalá* (O.K.) by professors and teachers when marking student papers of superior quality. 'The first letters of the words have been used from time immemorial by Greek teachers to mark the deserving themes of their pupils.' This suggestion concerning the source of our popular expression seems to me to deserve special attention and may well be investigated, should investigation be possible. Greek and Latin were, of course, the backbone of the curriculum in educational institutions till well through the nineteenth century. If academic custom gave impetus to the use of the Greek endorsement, through its employment in schools and colleges and universities, here would be an explana-

tion of the longevity and the geographical spread of *O.K.* that is far more probable than those hitherto brought forward for these letters. It might take their employment centuries back. It might lie behind and give point to their vogue, with new connotations, in Andrew Jackson's day. The initials might spring as readily into use as such locutions as 'Alpha to Omega' or the ranking 'A-1.'

It seems in place to recall in this connection that the expression *óla kalá* and the letters standing for it still live in Greek usage. Mr. Jim Speliopoulos wrote to the Editor of the *Saturday Review of Literature*, August 25, 1941 (p. 9) apropos of *O.K.*: 'It carries the general idea that everything is all right. . . . You know that we often say jokingly that the Greeks had a word for it. Well, they have for this one too: It is "*Olla Kalla*," which translated means "all's well," or "all right."'

'PLUSHY'

In the sense of 'sumptuous,' 'richly adorned,' 'wealthy,' or 'elegant,' *plushy* is one of this year's slang crop. More specifically it is the élite slang of the smart set, of facile talkers and writers. See the following:

1. 'De Graff's plushy offices would lead the innocent visitor to conclude that successful publishing requires only some good titles and the organization to distribute them wholesale.' *Saturday Review of Literature*, vol. 25, no. 23, p. 3, col. 2, top (June 6, 1942).

2. In a paragraph of jocose comments on the percentages of adjectives in various types of writing ('for every hundred verbs employed, plays average eleven adjectives, . . . poetry thirty, . . . scientific works seventy-six, and Ph.D. theses eighty-eight'), a commentator got the fig-

ures for his own style and decided that 'that would put us just where we have always wanted to be, about halfway between the advertisement and the scientific work, plushier by far than the prosy stretches of fiction, nowhere near as plushy as the overripe doctoral dissertation.' *New Yorker*, vol. 18, no. 16, p. 9, col. 2, bottom (June 6, 1942).

3. In speaking of the baseball magazine *The Sporting News*, a writer said that it 'is the only organ that carries percentages, box scores and weekly reviews of every team in every loop from the Class D, leaky-roof leagues, with their sixty-five-dollar-a-month salary limit, to the plushy majors.' *Saturday Evening Post*, vol. 214, no. 51, p. 9, col. 3, near bottom (June 20, 1942).

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PHONETIC TRANSCRIPTION*

I

Mrs. J. Borden Harriman, former minister to Norway, speaking on the topic: Convoys to Britain, April 19, 1941. Mrs. Harriman was born in New York City, 1870.

. . . Ծա 'ful 'impækt əv Ծա 'nætsɪz 'faɪt|| 'nou 'pipl kəd həv bin 'moə kə'reɪdʒəs| nə 'moə drɪ'tœmænd tə drɪ'fend 'Ծեա 'kɑntrɪ wɪð Ծա 'best Ծեɪ 'hæd ɪn Ծəm| Ծæn Ծա nɔ'wɪdʒənz|| bət 'wɑt kən 'spɪrət ə'loun 'du ə'genst 'tæŋks| 'pleɪnz| æn 'bɑmz| wən Ծɪ rɪ'kwɪpmənt ɪz 'ʔɑtəli ɪn'ædəkʷət|| wɪ 'mɑst 'hæv 'wɔ mə'tɪrɪəlz ənd 'hæv 'Ծem 'nau| æn 'Ծɪs mɪnz 'wœk æn 'sækrəfəs fə əs 'ɔl||

Ծա 'lɛrnd 'lɪs 'bɪl ɪz 'nau ə 'lɔ:|| ɪt 'klɪəli 'demənstreɪtəd| Ծət ə 'greɪt mə'dʒɔrətɪ əv Ծա 'ledʒɪsleɪtəz æn 'sɪtəsənz əv 'Ծɪs 'kɑntrɪ| wər ɪn 'fɛrvə əv ցɪvɪŋ 'spɪdɪ 'eɪd tə 'greɪt 'brɪtn| ænd hər ə'lɑɪz||

rə'membə| Ծət 'greɪt 'brɪtn æn Ծɪ ju'nɑɪtəd 'steɪts tə'geԾə kən prə'dʒus æt 'moust| 'əʊnli ə'baut 'tu 'mɪljən 'tɑnz əv 'fɪpɪŋ 'Ծɪs 'jɪrə| tə 'rɪ,pleɪs Ծա 'lɔs əv ə'prɒksəmətli 'faɪv 'mɪljən 'tɑnz|| ɪt ɪz 'fulɪf tə 'seɪ| Ծət Ծա 'bɪldɪŋ əv 'wɑn 'fɪp 'kɑmpənsɪts fə Ծա 'lɔs əv ə'nɑԾə|| ɪn ə'dɪfɪn tə Ծա 'tɑnɪdʒ ɪn'vɑlvd| wɪ məs 'rɪ,pleɪs 'Ծəʊz mə'tɪrɪəlz ɪn Ծա 'fɪps 'houldz|| bət wɪ ʔkæ'nɑt| wɪ kæn rə'pleɪs| bət wɪ ʔkæ'nɑt 'rɛdəli rə'pleɪs Ծա 'membəz əv Ծա 'kru| hu 'luz 'Ծեա 'lɑɪvz||

ɪt ɪz 'wɒs Ծən 'jʊsləs tə 'send 'veslz ə'krɒs Ծɪ 'oufɪn| wɪ'Ծaut 'prɒpə prə'tɛkʃn|| Ծեա kən 'bi 'nou 'hɑf 'weɪ 'mɛʒəz|| Ծɪ ɪm'pɔɪnt ənd 'beɪsɪk 'pɔɪnt ɪz| Ծət 'Ծɪz 'fɪps məs bi prə'tɛktəd ɪn Ծա 'moust ə'fɪfənt 'mænə|| 'wɒt 'Ծət 'mænə wɪl 'bi| 'mɑst bi də'saɪdəd bɑɪ 'ʔɛkspəts|| 'du nɑt fə'get Ծət 'greɪt 'brɪtn həd ə'veɪləbl tu 'hɜ| 'dʒʊrɪŋ Ծա 'lɑst 'wɔ:| 'sevn 'hɑndrəd ən 'fɪftɪ də'strɔɪəz| æn Ծət Ծա 'koust 'lɑɪn wəz ɪn 'frɛndli 'hændz|| 'nau| 'greɪt 'brɪtn hæz 'əʊnli 'tu 'hɑndrəd ən 'fɪftɪ də'strɔɪəz| tə 'du Ծա 'seɪm 'wœk| ʔæn 'tu 'θɑʊzənd 'maɪlz əv 'koust 'lɑɪn| frəm Ծɪ 'ʔɑktɪk 'sœkl| tə Ծա pɪrə'nɪz| ʔɑ ɪn Ծա 'hændz| ʌv Ծɪ 'ɛnəmi|| ɪn Ծա 'lɑst 'wɔə| nɑt 'wɑn 'fɪp wəz 'lɔ:st 'ʔɑftə Ծա 'kɑ'vɔɪ 'sɪstɪm wəz 'put| ɪntu 'præktɪs||

wɪ məst 'nɛvə fə'get| Ծət wɪ ə 'lɪvɪŋ| ɪn ə də'mɒkrəsi|| Ծա 'dʒʊtɪ əv 'ɔl 'Ծəʊz hu bə'liv ɪn ə 'demə'krætɪk 'fɒm əv 'lɑf| ɪz tə 'meɪk Ծəm'selvz 'vɒukl|| ə 'demə'krætɪk 'gɑvənmənt məs 'fɒləʊ Ծա 'wɪfəz| ʌv ɪts 'vɒʊtəz|| 'ɑə 'dʒʊtɪ ɪz| tu 'tel ə 'prezədənt| θru ə 'kɑŋgrəsman æn 'senətəz| 'wɒt 'ʔækʃn wɪ 'wɒnt 'teɪkn|| wɪ məs 'fouldə 'ʔɑʊ rɪ'spɒnsə'bɪlətɪz 'sɪrɪəsli|

* These transcriptions were made from phonographic recordings of radio broadcasts.

æn bi 'wœðr̥i əv 'auə 'pleis ʔæs 'sitəsənz əv ðə 'greitəst ʔæn 'friəst 'kʌntri|
in ðə 'wœld||. . .

II

Mr. Claude Wickard, Secretary of Agriculture, speaking on the Farm and Home Hour, October 9, 1942. Mr. Wickard was born in Carroll County, Indiana, 1893.

'æftə ei 'læps əv 'tu 'wiks ai æm 'glæd tu rɪ'zʊm æ ʔæ'gʝələ 'fraɪdɪ
'tɔks ɔn 'ðis 'prougræm|| wi 'rɪli mait 'kaunt 'læs 'fraɪdɪz 'tɔk æz
pos'pound| 'rēðə ðæn 'skɪp| fɔə ai wɪ ɔn ði 'faəm æn 'hɒm 'æ ʔlæs
'særədi mæn ai ə'tendəd ði 'θæŋks'gɪvɪŋ 'hævəst əb'zɪvəns æt 'taɪlə'taʊn
mis'isɪpi|| ðə ,selə'breɪfn wɪz 'spɹ̥əsəd bɑi ði 'edətə əv ðə 'loukl 'peɪpə|
æn ðə 'mɪnəstə ʌ 'wʌn ə ðə 'loukl 'tʃɛtʃəz 'helpt him tu ə'reɪndʒ ðə
'prougræm|| 'sʌm əv 'ju aɪm 'ʃʊə| 'hæd 'ðæt 'brɔd'kæs| ən ai 'houp
ðət 'meni əv ju 'dɪd||

'ðeə wə 'tu 'veəri ɪm'presɪv 'θɪŋz ə'baut ði ə'keɪŋn| mətʃ ai 'dɪd 'nat
hæv ə 'tʃæns tə 'mentʃn 'duəriŋ mɑi 'brɔd'kæst|| 'wʌn wɪz ði 'ʔɹ̥nəstnəs
ʔʌv ðə 'sevrəl 'θaʊzənd 'faəm 'pipl hu ə'tendəd ðə ,selə'breɪfn|| 'ðei
əz 'ɔl 'ʔʌðə 'faəmzə| 'felt ðət 'ðei ðəm'selvz hæd 'ænd ðə 'raɪt tu 'seləbreɪt
'ðis 'jɪəz 'baʊntəfʊl 'hævəst|| bət 'ðei 'nu 'sʌmθɪŋ 'els 'tu|| 'ðei 'nu
'prævədəns hæd 'gɪvɪn ðəm 'feɪvrəbl 'wēðə tu 'krāʊn ðə 'efəts| æn ðei
wə 'greɪtfəl|| 'meni 'pipl 'spouk tə mi ə'baut ðə 'spɪrətʃʊl 'tʌtʃ əv ðə
'mɪtɪŋ mɪtʃ wəz 'ɔlsou ə'peəənt tu 'mi||

ði 'ʌðə 'θɪŋ mɪtʃ ɪm'prest mi wɪz ðə 'frēnlɪnəs əv 'ðiz 'faəm 'pipl||
ðeə 'ɪznt 'veəri 'mʌtʃ ,əpə'tunətɪ bi'kɔz ʌv ,træns'pɔə'teɪfn 'dɪfɪkəltɪz fɔə
'pipl tu 'trævl 'dɪstənsɪz 'ðiz 'deɪz fɔə 'ðeə də'vɜ:ŋn|| 'nɪðə du 'faəm 'pipl
hæv ðə 'taɪm tu 'speə frəm 'ðeə 'wɜ:k|| ənd ɪt 'sɪmd tə 'mi ðæt 'ðei
ɪn'dʒɔɪd| əz 'wʌn 'leɪdɪ 'sed| 'rʌbɪŋ 'ʃouldəz ə'gen|| 'faəm 'pipl æ
'neɪbəli 'pipl| ən 'nau 'ðei 'ɔl 'fiəl ðə 'bænd əv 'kʌmən 'kɔz|| wi æ 'faɪtɪŋ
ɪn ðə 'neɪfɪŋz 'faəm 'fɪld tu 'wɪn ðə 'wɔə ʔɔn ðə 'wɜ:lz 'bætɪl'fɪld||

ən ai 'left 'taɪlə'taʊn ɔn 'særədi ən ə'raɪvd ɪn ʃɪ'kɔgo ʔɑ 'sʌndɪ mæə ai
pə'tɪsəpeɪtəd ɪn ði 'aəmi 'æ ɔn 'sʌndɪ ,æftə'nun|| ən ai wɪz 'veəri 'glæd
tə hæv ə 'pəət ɪn 'ðæt 'prougræm| mətʃ 'treɪst ðə 'houl 'stoəri əv hau 'æ
'souldʒəz get 'ðeə 'fud| frəm ðə 'faəm tu ðə 'prəsəsɪŋ 'plænts ən 'raɪt
ɔn θru tu 'æ ʔmen ɪn ðə 'fɪld|| ən ai mæst əd'mɪt ðət 'reɪdɪo 'stɪl
'əstɹ̥ɪfəz mi səm'taɪmz|| ɪt ɪz ə'meɪzɪŋ ə'nʌf tu pɪk 'ʌp 'brɔd'kæs frəm
ðə 'faəmz ən ði 'aəmi 'kæmps ɔl 'ouvə ði ʝə'nartəd 'steɪts əz wi 'dɪd ɔn ði
'aəmi 'æ ʔlæs 'særədi| bət ɪt ɪz 'ɪvɪn 'moə ə'meɪzɪŋ tu 'hɪə ɔn ðə 'seɪm
'reɪdɪo 'prougræm ðə 'vɔɪsəz əv æ 'bɔɪz ɪn 'brɪtn æn ɪn 's'treɪljə||

ɔn 'mʌndɪ 'mɔəriŋ| ai wēnt tu pɪ'ɔəriə ɪl'ənoɪ æn ə'drest ə 'mɪtɪŋ əv
ðə 'næfɪnəl 'kæθlɪk 'ruəəl 'laɪf 'kū'nʃəns|| 'ðis ,ɔə'gnə'zeɪfn wəz 'faʊnəd

'ouvə 'twenti 'jɪz ə'gou| æn hæz æz its əb'dʒektɪv| ðə 'betəmənt ʔav
'ruəl 'lɪvɪŋ|| 'membəz əv ðə 'kʌfəns ə ʔə'tɪkjəlɪ 'ɪnəstəd ɪn ɪn-
kɪdʒɪŋ 'fæmlɪ 'saɪzd 'əpərtəd| 'fæmz| æn ɪn 'greɪtə sə'kjʊəti fə
'fæm 'fæm'ɪz|| ,rɛpə'zentətɪvz əv 'moʊ ðən 'twenti 'prət'stənt dɪ,nam-
'neɪfɪnz æn əv ðə 'dʒʊɪf 'feɪθ| 'ʔɔsu ə'tendəd ðə 'mɪtɪŋ æt ði ,ɪnvə'teɪʃn
əv ðə 'kæθlɪk 'ruəl 'laɪf 'kʌ'fəns|| ən 'ðæt ɪz ðə 'kaɪnd əv 'junəti ðət
meɪks ə'meɪə'kə 'strɒŋ||. . .

III

Dr. Harry Emerson Fosdick, minister of the Riverside Church, New York City, speaking on the topic 'The Meaning of Self-Sacrifice,' on April 6, 1941. Dr. Fosdick was born in Buffalo, New York, 1878.

wɛn 'wʌn 'fɜst 'luks æt 'self 'sækrə'faɪz| 'ɪt 'ɪz əb'sɜd|| 'ðæt 'wʌn
,ɪn,dɪ'vɪdʒʊəl jʊd 'gɪv 'ʌp 'hɪz 'ɪntə,ɪst ænd 'hæ,pɪ,nɛs| fə ði 'ɪntə,ɪst
ænd 'hæ,pɪ,nɛs əv ə'nʌðə ,ɪn,dɪ'vɪdʒʊəl| 'mʌt 'sens 'ɪz 'ðeə 'ɪn 'ðæt||
'fou,pən,hauə ðə ,fɪ'lasə,fə| 'kɔld 'ɪt 'ʌtəɪ ,ʌn'nætʃəəl|| 'jet tə'deɪ wɪ
br'gɪn ə 'wɪk| mɪʃ 'mɪljənz əv 'pipl ə'raʊnd ðə 'wɜld 'kɔl 'houɪ| ,bɪ'kɔz
æt 'ɪts 'sentə 'stændz ə 'krɔs| ɔn 'mɪʃ ə 'mæn 'sæ,kɪrə,fəɪzd 'hɪm'self fə
'mæn'kaɪndz 'gʊd||

ɪn 'ðɪz 'deɪz 'sɜtnɪ 'self 'sækrə'faɪz ɪz ə 'laɪv 'kwɛstʃən|| 'dʒɪ,zəs 'sed
'tu 'hɪz dɪ'saɪplz| æz 'dæktə 'gʊd'spɪd 'trænz'leɪts ðə fə'mɪljə 'vɜs| ɪf
'ɛnɪ 'wʌn 'wʌnts| tu 'gou 'wɪð 'mi| hɪ 'mʌst ,dɪsɪ'gæd 'hɪm'self ænd
'teɪk 'hɪz 'krɔs| 'deɪ æftə 'deɪ ænd 'fəlu 'mi|| ɪn 'seɪn 'ðæt 'hau'evə
'dʒɪ'zəs 'ɪz 'nʌt prɪ'kjʊl,jə|| tə'deɪ ðə 'neɪʃənz 'ə 'seɪn 'ðæt tə 'ðeə
'sɪtənz|| 'end,lɪs 'kɔlz 'fə 'help frəm ðə 'houɪ 'wɜld 'klæmə 'ðæt
ɪn 'auə 'ɪəz|| ænd ðə dɪ'zæstrəs ʌ'steɪt əv 'auə 'ʔəθ| 'æd,və,təɪ,zɪz ðæt
'mɪljənz əv 'pipl wɪl 'hæv tu ,dɪs,rɪ'gæd 'ðem'selvz ʔænd 'teɪk 'ʌp 'ðeə
'krɔs 'deɪ æftə 'deɪ ɪf 'ðeə 'ɪz tə 'bi 'ɛnɪ 'houp||

æt ðə 'heɪdən 'plæni'teəriəm 'sʌm 'taɪm 'sɪns ə 'nou,tɪs wʌs 'pou,tɪd|
ʔə ðə mɪ'kæni,kəl 'mʌdəl əv ðə 'soulə 'sɪstəm| 'sæt,tən ,tem,pə'reəɪlɪ
rə'mʊvd| 'fə rɪ'pɛəz|| 'wʌn 'wɪfɪz 'ðæt 'kʊd 'bi 'dʌn 'wɪð ði 'ʔəθ| 'nau||
ɪt 'nɪdz rɪ'pɛəɪŋ|| ænd 'aʊt əv 'ðæt 'nɪd 'raɪ,zɪz frəm 'evrɪ 'saɪd| ðə 'kɔl
fə 'self 'sækrə,fəɪz||

ðɪ ætɪ,tʃʊd ɪn 'ðɪs 'lɪsɪŋ ,kʌŋgrɪ'geɪʃən 'nau ðət aɪ 'fɪə 'moust| sou
'fæ 'æz 'ðɪs 'sɜmən ɪz ,kən'sænd| 'ɪz ɪn 'ðouz 'hu 'tu 'ɪ,zɪlɪ 'teɪk fə
'græn,tɪd| ðə 'rɪ,zənəbl,nɛs| ænd ,nou'brɪlɪ,tɪ| əv 'self 'sækrə,fəɪz|| əv
'kɔəs 'ðeɪ 'θɪŋk 'ɪt 'ɪz 'noubɪ|| bʌt 'maɪ 'frenz| 'ðeə 'ɪz 'nou 'əv 'kɔəs
ə'baut 'ɪt|| ʔæt ɪts 'veəri 'lɪst ɪt 'tɪz æz ə'nʌðə 'kɔlz 'ɪt| ə 'gloəriəs 'mæd,nɛs||

'wʌn əv 'ə 'wel 'noun kən'tempə'reəɪz| 'raɪtɪŋ aʊt 'hɪz fɪ'lasə,fɪ| 'puts
ðə 'mæɪə 'blʌntɪ|| 'tu 'mi 'hɪ 'seɪ| 'pleɪzə| æn 'maɪ 'oun 'pɜ,sənəl

'hæpɪ,nɛs| 'ounlɪ 'ɪn'fri,kwəntlɪ kə'læ,bə,eɪtɪŋ wɪθ 'ðæt əv 'ʌðəz| ʔɑː
 'ɔl 'aɪ 'dɪm 'wɜθ ə 'hʌt|| 'aɪ 'hæv 'ɔl ðæt 'aɪ kæn 'du tə 'lʌk 'aʊt fɔː
 'maɪ 'oun 'hæ,pɪ,nɛs| ænd 'wel'fɛə|| 'wɛəl| 'maɪ 'nɑt|| ðə 'fɜst 'eləmənt
 ɪn 'evrɪ ,pɜsən'ælətɪ 'ɪz 'self ,æfə'meɪ,jən| 'self ,æ'sɜ,jən| 'self ,pre-
 ,zə'veɪ,jən|| ðə 'fɜs 'sevn ɔː 'eɪt 'jɪəz ɪn 'evrɪ 'tʃaɪldz 'laɪf| 'ɑː 'æt
 ðə brɪ'gɪnɪŋ ,eks'klu,sɪv,lɪ ænd 'ðen ,prɪ'damə,nəntlɪ ,ɪ,gou'sentrɪk|| 'nou
 'wʌn 'hu 'teɪks 'self 'sækɹə,fəɪz fɔː 'græn,tɪd| ,ʌn,də'stændz 'ɪt|| 'ɪt 'ɪz
 'wʌn əv 'laɪfs 'dɪ,pɪst 'mɪstə,rɪz||. . .

These transcriptions were prepared with the assistance of the following students in Phonetics at Teachers College, Columbia University: Mollie Buchanan, Marie Cox, Mildred Duff, Janet Griffin, and Trudy Tyson.

PRESS LANGUAGE

'The newspapers showed cartoons of corporations as tigers, money bags, *willopus wollopuses*, rolling over helpless little men tagged "ordinary citizens."' From 'My Cousin Ji-um' by T. S. Stribling, *Saturday Evening Post*, January 3, 1942, p. 52.

The following excerpts are from a syndicated newspaper article by Jean Lightfoot entitled 'Society's Working Girl Gets a New Silver Spoon.' It appeared, amply illustrated, December 14, 1941.

'She managed a dining room, sang over the radio, *entrepreneured* smart parties for beldames who weren't quite as bright.'

'... give a gander to the l'amour gal *feather-stepping* down the aisle on the arm of J. H. R. Cromwell.'

'... the most recent Twentieth-Century-Fox releases of a lush-lashed lot of cheese-

cake with *hithering* smile and eyelids at half mist, you've seen plenty of pictures of Cobina Jr.'

'... the bride of a few days, ready to cold-shoulder *Glitterville* "in a minute" to be with her husband.'

'*Bandwaggonism* is a disease closely akin to *celebrityitis*. It is caused by an invidious germ that enters the student body and sucks all the school spirit from even the strongest supporter.' Mary Kerrigan in the *Daily Nebraskan*, November 21, 1941.

'... the confidential magazine "Defense Progress" has ceased publication for a time. And an even *hush-hushier* document the *super-secret* journal "....." has ceased publication for a while.' Associated Press item from Washington, November 27, 1941.

EDITORIALS AND REVIEWS

THE MAKING AND USE OF A CONCORDANCE

THE COMPILATION of a concordance must always be largely a labor of love, for the maker of such a book can seldom hope that it will bring a remunerative return in money or that it will be read enthusiastically by a large number of persons. A good concordance is merely another useful tool, to be consulted when a student of linguistic or stylistic or literary history wishes to collect evidence for grammatical forms and usage, individual vocabulary, the expression of certain ideas, and numerous other matters pertaining to the literary monument or author involved. It is not commonly used, but it is indispensable when it is needed. Any student of literature is likely to profit by the experience of making a concordance, and ordinarily one such accomplishment in a lifetime is enough, for it is a laborious process, if it is properly done.

There are several prime desiderata for a concordance, as it seems to me, and in listing these I am conscious of repeating much that has been stressed in several recent reviews of concordances. But at the risk of seeming repetitious, I should like to name these again, as they are fundamental for any review of a new concordance, such as this present one to Wyatt's works.¹ The text utilized for the concordance must be reasonably final and dependable, because the average user of a concordance cannot be expected to go back of the textual readings that appear in the concordance. If a definitive and dependable text is not available, it is usually a waste of time to base a concordance upon an ephemeral or bad text of an author. The plan or arrangement of a concordance should be such that it can be easily used by a large percentage of scholars interested in the matter. Consequently, if the list of words excluded is too great, or the word-headings too scanty, particularly as regards cross-references, or if the method of locating a quotation is not convenient, the book may cause constant irritation to the user. Moreover, the book should include every occurrence of every word not listed among the omitted words, and the quotations should be presented systematically and consistently, a real challenge to the thoroughness and judgment of any compiler. And finally, every quotation must be reproduced faithfully and exactly as it is found in the basal text, if it is to serve the needs of a scholar who might, for instance, wish to examine words with final *-e*, or such punctuation as Wyatt's use of the colon (if it is Wyatt's), or his use of words like *heart*

1. *A Concordance to the Complete Poetical Works of Sir Thomas Wyatt*. By Eva Catherine Hangen. Chicago: University of Chicago Press, 1941. xviii, 527 pp.

and *sin*, or his stylistic use of the deferred participle with *have*, or his facility in the composition of pentameter lines. Even the faithful presentation of variants not used in the basic text might well be a part of the offering of the concordance, if it is to extend its usefulness beyond the sometimes questionable practice of selection by the editor of a single edition of the texts.

With these points in mind I have inspected carefully the new Wyatt concordance and offer a few comments and suggestions that have arisen during the brief checking of the poems 'Alas the greiff,' 'This song,' and 'The Joye,' and in part the head-words *heart* and *just*.

Because of the number of different editions, in part or whole, of Wyatt's poems, and the relative brevity of most of the poems, the compiler has wisely employed brief forms of the first lines of the poems and the line-numbers to identify the quotations, arranging these alphabetically according to the titles. Unfortunately the line numbers are not found in Miss Foxwell's 1914 one-volume edition, upon which the concordance is based, but rather in her 1913 two-volume edition. Since this latter edition is not even listed in the bibliography (p. xi), other persons may have an experience similar to my own in failing at first to find the right edition, or feeling impatience at having to count lines in order to locate a passage in one of the longer poems. If some of the other items in the bibliography were made somewhat more detailed, they would have more utility for the reader. Padelford's *Early Sixteenth Century Lyrics* first appeared, I believe, in the Belles Lettres Series published by D. C. Heath & Co. in Boston; and *The Poetical Works of Sir Thomas Wyatt, 1854*, is also the exact title of an 1854 volume which appeared in Little, Brown and Company's 'British Poets' under the general editorship of Professor F. J. Child. If these editions are worth entering in the list, they are worthy of full bibliographical treatment. Ewald Flügel's texts, published from the manuscripts, in *Anglia*, Volumes 18-19 (1896-97), might well have been included in the list since they throw some very helpful light on peculiar forms in the poems, such as *ho*, in 'Resound,' l. 18, and *whre*, in 'This song,' l. 8.

In the plan of the book the printer should have used black-faced type for the head-words, as the italicized form is not easily distinguishable from nearby quotations when they begin with italicized words, as in the case of *hold*, for example, and *oh*, *triumph*, and *whereby*. The older compound words have not been handled very uniformly, as some words, like *pecemele* and *sithens*, have been broken into two parts, while others are kept intact. The omission of *do* and *did* will be regretted by any historical grammarian who is interested in the various uses of the verb *do*,

and it is not clear why *whose* is included but *who* and *whom* excluded, since Wyatt's careful use of *whom* throws light on the later literary use of this pronoun. Apparently homonyms are generally placed under one head, and in spite of some recent criticism of this practice, I see no serious objection if it is consistently done, since any intelligent person can easily sort out the words involved. But there is far too much inconsistent practice in this concordance, separate categories being made for *mind* (noun) and *mind* (verb), *afore* (adv.) and *afore* (prep.), *all* (adj.) and *all* (adj. pron.), and others, but single entries for many others like *cure*, *fair*, *kiss*, etc. A statement concerning this matter should be included in the Explanations (pp. ix-x). Many helpful cross-references are given from unusual forms to usual ones, but others might have been included, such as '*wych*; see *which*,' '*affect*; see *effect*,' and perhaps '*passid*; see *past*.'

Certain omissions indicate the need of a more careful checking of the copy or the proof. In the list of 'Omitted Words' on p. x should be inserted *hast*, aux., *on*, *or*, *will*, *yet*, and *your*, and the first four should also be entered in the proper alphabetical positions in the body of the book, with the word 'omitted,' as should also the word *so*. From the poems checked the following additional entries should be made: *haste*, My hope, 34; *must*, The Joye, 4, And if an Iye, 35; *other*, The Joye, 10. Since a preliminary statement has been made to the effect that lines have been quoted in full 'except those exceeding pentameter length,' consistency would seem to call for the printing in full of This song, 17, and 27 (s.v. *foot*); The Joye, 1, 6, 11 (the following line in the poem is given in full s.v. *love*), and 15; and Altho thou se, 51. The student of metrical forms will expect a consistent printing of lines of verse if he is to use the book with confidence.

There are far too many typographical errors that should have been caught in proofreading. Corrections are needed as follows:

s.v. ambs-as . . . Who most, 22 . . . for *my* read *may*.

Artic . . . spell *Arctic*, if the modern spelling is intended.

art (verb) . . . Alas the greiff, 10 . . . for *art* read *are*; also *s.v. regarded*.

Rew on me, 2 . . . for *of* read *off*.

drunkenness . . . spell *drunkenness*, modern spelling.

eyes . . . This song, 15 . . . for *therokk* read *the rokk*.

found . . . This *sing* should read This *song*.

have (notional) . . . *Alsa* madame, 6 should read *Alas*, etc.

heart . . . And if an Iye, 42 . . . for *There* read *Thenne*.

This song, 24 . . . for *Surprised* read *Surprisd*.

just . . . What vaileth, 3 . . . for *just* read *juste*.

mispent . . . spell *misspent*, if the modern spelling is intended.

much . . . Alas the greiff, 17 . . . for *prouf* read *prouff*, and also under the heads *proof* and *too*.

now . . . The Joye, 4 . . . for *sodainely* read *sodainelye*; also *s.v. part. oftyme, oftymes* . . . spell *ofttime, oftymes*, for modern forms.

rain . . . The Joye, 6 . . . for *doed* read *ded*.

remaineth . . . This song, 28 . . . for *thereby* read *therby*.

soaked . . . Alas the greiff, 4 . . . for *heart* read *hert*.

The peculiar form *whre*, in This song, 8, which looks like an old scribal error or else an oversight in Foxwell's proofreading, appears as *wher s.v. denied*, as *ehre s.v. never*, and as *where s.v. withstand*, the last being preferred by the older editors of Wyatt's poems.

In improper alphabetical order are the heads *appeareth*, *appeased*, *barleycorn*, *believe* and *bell* (pp. 39-40), *belly*, *calm*, and if the modern form is intended, also *misspent*. Quotations from Lord here 71 and 30 *s.v. just* are in the wrong order, as also those from This song 29 and 27 *s.v. left*. Among the quotations under *hath* and *have* used as notional verbs are several that seem to be used rather as auxiliary verbs, since they are followed by participles, but with the latter deferred sometimes to later positions in the sentences. These are *s.v. hath*, the quotations from Lyk as swanne, 10; My hope, 34; Myne olde, 110; *s.v. have*, those from Alas madame, 6; Here my prayer, 12; How oft, 1; Lord here, 76; My hope, 3; Oh happy, 1; and With serving, 2.

Among the preliminary explanations the statement is made that 'The punctuation of the Foxwell edition has been preserved in the line quotations, and all capital letters of that text have been retained'; but this is true only in part, just as it appears true of Miss Foxwell's edition that she did not reproduce the punctuation of Wyatt's own text, the Egerton MS., with complete fidelity. The first line of Alas the greiff, for example, appears under the heads *alas*, *grief*, *deadly*, *woeful*, and *smart* with five different patterns of punctuation, and only the last is according to Foxwell. Since the peculiar use of many colons and other punctuations in the Egerton MS. may sometimes prove very helpful in bringing out fine shades of meaning and of emphasis in the poems, it is a pity that one cannot find it exactly reproduced in either Miss Foxwell's edition or in the concordance under consideration. Of course the use of capitals in the old manuscript is erratic, but if, as stated, the Foxwell practice is to be expected in the concordance, and a uniform procedure in head-words, *avaunce* should not be capitalized, nor *behests* and *wilfullness*, but *O* should. Under *just*, the line number of The knot, 5, should be corrected to 6.

The criticism of the Wyatt Concordance just offered may seem an ungracious and ungrateful return for the labor and thought that the compiler and the publisher have undoubtedly expended upon this book, but in view of the importance of such a compilation for a large number of users,

and the fact that when a concordance is published for any writer or literary monument it pre-empt the field and largely precludes the making of another for the same material, one cannot avoid examining it carefully in the light of the prime desiderata already discussed. A concordance is usually too costly in time and effort for the maker, and in money for the purchaser, to permit of duplication, or even of re-editing the existing one. We are grateful for this new addition to the increasing number of concordances, and fully aware of the thought and effort that have been expended by its author and publisher. It is an attractive and handy volume, in most respects, and will prove useful for many purposes, even though the present state of Wyatt editions makes it difficult to compile a final and completely dependable index to Wyatt's literary output. Various considerations of Wyatt's writings arise as a result of examining the concordance. It is interesting, for example, to observe his sentimental preoccupation with certain ideas, as indicated by the large number of occurrences of certain words, such as *heart, life, love, pain, sin*.

It is but fair to the makers of concordances to say, in conclusion, that anyone who makes use of one for his particular purpose or project must bring to it an intelligence and an awareness of its technical limitations sufficient to safeguard him against expecting the impossible from it. Special studies of an author's language, style or expression of ideas should go farther than any ordinary concordance can reasonably be expected to go. For it is merely a first port of entry for the student of special subjects.

And, finally, since the concordance as a tool for scholarly research needs to be standardized and perfected, it might be well if the old Concordance Society could be revived to the extent that an occasional meeting or conference could be held by persons interested in concordance-making, for the discussion of the principles and problems involved, and for the careful and detailed instruction of those who propose to make new concordances. Such work would undoubtedly facilitate greatly the work of the compilers, and insure a more uniform kind of scholarly book.

ARTHUR G. KENNEDY

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'INTRODUCTION TO THE ENGLISH LANGUAGE'

THIS BOOK¹ is essentially an accompaniment to a course of lectures. The first three chapters provide a description of Modern English: sounds, grammar, and vocabulary. Chapters 4-6 deal with Early Modern

1. *Introduction to the English Language*. By Albert H. Marckwardt. New York: Oxford University Press, 1942. xvii, 347 pp.

English, Middle English and Old English in this order. Approximately two-thirds of the book is devoted to the present-day language. At intervals a group of useful and stimulating questions is inserted; their solution frequently calls for consultation of some of the standard works on the subject. The starting-point of the book, as seen in the opening paragraph, is a scientific approach to the study of our language and this is maintained throughout. The doctrine is sound and the presentation is vigorous and lucid.

A few points call for comment. First, it is inevitable that in a work that attempts to cover so much ground the treatment of some parts of the subject scarcely seems adequate. Thus, for instance, slightly over five pages are given to semantics, three pages to Latin and Greek loan-words, two pages to French loan-words, etc. These prolegomena, if used as an introduction for lectures or discussion or amplified by the conscientious student by means of the supplementary questions, will no doubt prove quite useful, but they are not sufficient for the reader who depends on the book alone.

The order of the last three chapters will not please everyone. No one will quarrel with putting the description of the present-day language in the beginning of the book; it is good to proceed from the known to the unknown. But the following chapters, with the sequence Early Mod.Eng., M.E., and O.E., will cause difficulty in working out what Professor Marckwardt states in his preface to be the chief purpose of the book—to demonstrate 'those grammatical features of O.E. which have been retained in Modern English, those which have disappeared, those which may be present in sub-standard English but not in the standard language.' Surely this aim would be accomplished more clearly by following the orthodox method of presenting the three stages of the language in chronological order.

A few minor points follow. Is it not possible for linguists to agree on a less clumsy and forbidding nomenclature for the description of consonants? A good deal of the difficulty in interesting students in phonetics is due to the use of such terms as 'voiceless alveopalatal affricative.' In the classification of consonants according to mode of articulation (p. 25) the trill seems to be omitted. It is true that this is not a normal sound of Modern English, though singers and elocutionists sometimes use a trilled *r*, but for the sake of completeness and also because it may have existed in earlier stages of English it might have been mentioned. The statement on p. 208 that 'Shakespeare's pronunciation, were we to hear it today, would sound quite foreign to our ears' is scarcely borne out by an examina-

tion of the phonetic transcription of Shakespeare's language on pp. 228ff. Many lines of this version differ only in small details from our present pronunciation. I can find no adequate discussion of the vowel [y] and no reference to it in the Index, though it is used in transcribing O.E. and a question is asked about its development from O.E. to M.E.

In the hands of a skillful teacher this will prove an admirable textbook.

HENRY ALEXANDER

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THE AMERICAN THESAURUS OF SLANG

WALT WHITMAN once suggested that 'These [slang] words ought to be collected—the bad words as well as the good.' Urged on by the same thought and with unsurpassed word-collecting energy, Lester V. Berrey and Melvin Van den Bark have sponsored the gathering into one volume of a vast conglomeration of linguistic fodder. Given the title of *The American Thesaurus of Slang*,¹ it is offered as 'a dictionary of unconventional speech intended to be as comprehensive as possible, up to the date of its compilation, and to be a work of reference easily used.' To make it 'easily used' the authors adopted and adapted the standard thesaurus plan of Roget's *International*—that of grouping expressions according to the dominant ideas they convey. Those familiar with Roget will recall that his six main classes are Abstract Relations, Space, Matter, Intellect, Volition, and Affections. The authors of the slang thesaurus use five, only one of which is identical with any of Roget's six. Furthermore, Berrey and Van den Bark attempt the same Dewey-decimal-system-completeness of classification. Whereas Roget used an even thousand pigeonholes for his listings, the slang authors were content with only four per cent fewer—940. About half of these groupings, however, occur in the special slang section which comprises Part II of the book.

In attempting to give an accurate idea of the contents of the slang thesaurus, historical perspective as well as the cause of accuracy are served by jotting down verbatim the titles of two or three earlier works in the same field of sub-standard English and applying them to the present work: *The Fraternatye of Vacabondes, as Well as of Ruffying Vacabones, as of Beggerly, of Women as of Men, of Gyrles as of Boyes, with Their Proper Names and Qualities with a Description of the Crafty Company of Cousoners and Shifters, also the XXV Orders of Knaves: Otherwyse Called A*

1. *The American Thesaurus of Slang: A Complete Reference Book of Colloquial Speech*. By Lester V. Berrey and Melvin Van den Bark. New York: Crowell, 1942. 1174 pp.

*Quartern of Knaves.*¹ *The Scoundrel's Dictionary; or, an Explanation of the Cantwords Used by Thieves, Housebreakers, Streetrobbers, and Pick-pockets about Town.*² *A Dictionary of the Turf, the Ring, the Chase, the Pit, of Bon Ton and the Varieties of Life, Forming the Completest Lexicon Balatronicum Ever Offered to the Sporting World.*³ *Sinks of London Laid Open; A Pocket Companion for the Uninitiated, to Which is Added a Modern Flash Dictionary, Containing All the Cant Words, Slang Terms, and Flash Phrases Now in Vogue, with a List of the Sixty Orders of Prime Coves.*⁴ Add to these titles the Oxford Dictionary definitions of the word slang—'highly colloquial,' 'below the level of standard educated speech,' 'new words' and 'current words'—and there is still much explaining to be done before all that this remarkable volume presents to the reader can be realized.

As one might readily suspect, this work offers as fascinating reading as any volume of the year. Some of it is so fascinating, in fact, that the publishers are said to have considered it the better part of publicity wisdom to leave Boston off the list of places to which advance copies were sent for press notices. Boston reviewers, however, were not slow in demanding their just dues, and the censors there seem to have been more liberal than usual. The point is that the book does not omit any of the short expressions considered so vital to the vocabularies of speakers of raw English.

Reference librarians, who are persistently pestered by requests to identify nicknames or to give definitions for the latest slang droppings, will find the work a life-saver. It carries one of the most complete listings of nicknames in print, and the index of words and phrases is unusually helpful. Writers, too, particularly writers of fiction and other character matter, once they have made use of the book will rate it as indispensable.

In a more critical mood one might mention a few of many seeming shortcomings. Indeed, the entire space allowed for this review could easily be occupied in pointing out improvements that might be made by including this or omitting that, by redefining here, by reclassifying there, and so on. Repeatedly this reader sensed something disorderly (of all places in a classified dictionary) because of numerous entries that seem to have no clear reason for being where they are and insufficient relationship to the headings under which they are grouped. There also seem to be hundreds of useless repetitions—*blame, blamed; crumby, crummy;*

1. John Awdeley, 1575.

2. Anonymous, 1754.

3. George Bee, 1823.

4. Anonymous, 1848.

punkaroo, *punkeroo*; *gyppo*, *gypo*—literally ad infinitum. Again there are too many silly word concoctions like 'birthington's washday,' 'mell of a hess,' and the like, which should not be entered unless the authors choose to be consistent and include all the baby talk in existence. Where space must have been at a premium it is painful to realize that it was squandered so prodigally.

Some readers will rightfully object to many of the slang headings ('flat tire' and 'lounge lizard') on the ground that in any work of this sort the point of departure should be the standard word or expression, followed by the slang equivalents. Similarly fastidious dictionary students consider the defining of a term by itself as the unforgivable in dictionary-making procedure—thus: *Blind date* 'a person with whom a blind date is made,' or *All star* 'an all star performance,' *Variety* 'a variety performance.' These are not definitions at all. And on the other hand no definition is needed for such obvious blends as 'attiquated,' 'Noaharchaic' and 'mimitate,' even if these were important contributions. Again, the work would not have become overdignified if less slang had been used in the definitions. To translate accurately from slang to formal or standard English is exacting but is usually worth the required effort, particularly in a work of this nature.

And finally there are the omissions. No doubt the authors, long before this review appears, will have in hand for their publisher a fair-sized supplement. Among the expressions listed in that supplement we hope will be found two important ones—'From hell to breakfast' and 'Jimminy Criminy.'

A fair conclusion concerning the *Thesaurus* seems to be that it is the most complete collection of slang made in recent years, that it is the most useful from a practical, rather than historical, point of view, but that in its present form it represents merely a rough draft of what it could become with thorough and intelligent editing—editing that should include a great deal of pruning.

HAROLD W. BENTLEY

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AMERICA'S LOST PLAYS, VOLUMES 18 AND 19

HAD ALL the volumes of the *America's Lost Plays* series been edited with the seriousness and scrupulosity which Professor Napier Wilt brings to the second-rate dramatist assigned to his care, Bartley Campbell,¹

1. *The White Slave & Other Plays by Bartley Campbell*. Edited by Napier Wilt. (*America's Lost Plays*, Vol. 19.) Princeton: Princeton University Press, 1941. lxxxi. 248 pp.

the series would have been notable not only in the annals of American stage history but also in the records of American scholarship. As it is, the penultimate volume in this costly set shows us what the entire series should have accomplished. Professor Wilt supplies not alone a biographical sketch of Campbell, he likewise gives an alphabetical list of Campbell's plays, the time, place, and cast of first production and excerpts from contemporary theatrical criticism as well as a discussion of moot passages in the texts of the five plays he reprints.

These plays, and to some degree the five Belasco plays reprinted in volume 18,² illustrate the repertory of stock and travelling companies in the last quarter of the nineteenth century. Three of the Belasco plays are elaborate comedy melodramas; the other two are of a dreary and unutterable badness—one (*The Strangers of Paris*) being a primitive form of the mystery melodrama, and the other (*Naughty Anthony*) being an incredibly stupid knockabout farce, first produced in connection with the one-act version of *Madame Butterfly*. As the editors sagely remark, *Naughty Anthony* 'is all but forgotten.' It seems a pity to have disturbed oblivion.

The Bartley Campbell pieces are the direct ancestors of the radio 'soap opera,' pieces packed with as many stock situations of domestic tension as the supporting company could enact. It is difficult to suppress a smile at the promptness with which husbands and lovers believe the worst of their wives or fiancées or the incredible ability of these marionettes to misunderstand each other in order that the dénouement may be postponed as long as possible.

These volumes offer the same opportunity to study 'stage English' which has been commented upon in the case of their predecessors. Campbell includes stage Chinese, stage 'darkey,' stage cockney, stage 'western,' and stage French (or at least the supposed Gallicisms of polished villainy) in his dialogue; and in Belasco's *The Girl I Left Behind Me* one can read the theatrical equivalent of the 'westerns' of General Charles King.

Misprints and other typographical blunders are negligible.

HOWARD MUMFORD JONES

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AMONG THE NEW WORDS

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Now that women are being drawn even more than in the first World War into positions ordinarily filled by men, the feminine suffix *-ette* is due for a strong revival. A few uses are already on the scene: 'One of Chief Loar's achievements has been the training of the country's first corps of volunteer women firefighters . . . known far and wide as the North Kansas City "Firettes"' (*Cooperative Consumer* 31 Aug. 1942 10/2); 'The official crew of sailorettes' (*American Speech* Apr. 1942 88/2). Other recent examples show more usual occupations of women: *American Speech* has recorded separately *laughettes*, *bachelorettes*, *glamorettes*, *Latin Quarterettes*, and *stagette*. A few more are: 'A paragraph in one of the more foolish London dailies about an "Undergraduettess' Rag," informing the world that somebody had made a bonfire of gowns [at Oxford]' (Dorothy Sayers *Gaudy Night*, N.Y., Harcourt Brace, 1936, p. 73); 'The Centaurettes in "Fantasia"' (*New Republic* 5 Jan. 1942 17/2); 'The Cooperette [singing] Sextette, composed of girl employees of CCA in North Kansas City' (*Cooperative Consumer* 31 Mar. 1942 10/1); 'The Topeka Co-operettes . . . , which is the women's auxiliary of the Co-operative Club (Topeka *Capital* 15 May 1940 9/3); 'Who wouldn't become a confirmed traveler if hotels were staffed with comely "bellehops" like Pearl Pearson? But she doesn't actually tote baggage—just acts as greeterette during Chicago's celebration of National Hotel Week' (NEA photo in Topeka *Capital* 9 June 1940 5B/2); 'The Salina Legionette Band' (*ibid.* 17 Sept. 9/5); 'In a pirate number, the folliettes duel with cutlasses as they skim the ice' (*Saturday Evening Post* 14 Dec. 1940); 'That "nice-pussy-pussy" tone, designed to put frightened dudettes [female patrons of a dude ranch] at their ease' (*Collier's* 9 Sept. 1939 20/1).

Here are a few *-aroos* to add to Mr. Wentworth's list in the February 1942 *American Speech*: *jugaroo*, for 'jail' (used in short film on Hollywood Club Pirate's Den, seen 9 Aug. 1941); 'jive-mad congaroos'—dancers of the Conga (advance trailer to movie 'Hellzapoppin,' seen 4 Jan. 1942); 'I know a couple of pepperoos [peppy stories]' (Thin Man radio program, 4 Mar. 1942). Other citations for two words in his list: 'Lois coming! That calls for a lightning-fast switcheroo!' (Superman comic, 30 Apr. 1942); *whackaroo*, 'whack' (in film 'You Can't Cheat an Honest Man,' seen 9 Aug. 1941).

Infanticipate, though attributed (I hope correctly) below to Walter

Winchell, does not seem to be one of his earlier coinages. Paul Robert Beath in his 'Winchellese' (*American Speech* Oct. 1931, pp. 44-45) records *baby-bound* and three other synonyms, but does not mention *infanticipate*.

The evidence for *job* (below), though having to do in most cases with vehicles, seems to show that it stems directly from 'piece of work' rather than from *job* as short for *job-carriage*, *job-horse* (OED 1819-). The suggestion is that of 'a job of work turned out by a factory' instead of 'something with which to do a job.'

Please comment: *Bracketeer*, 1939. *Commando*, in current sense, 9 Feb. 1942. *Document*, something documented, 1941. *Fox hole*, in military sense, 15 June 1942. *Freeze*, as in 'freeze funds,' 'freeze models,' 1941. *Gangbuster*, July 1940. *Garrison finish*, 1910 or thereabouts. *Highball*, to speed, Feb. 1942. *Jerk*, epithet, Feb. 1942. *Jigaboo*, negro, 1942. *Miss the boat*, non-nautical, 1939. *Nip*, Japanese, 5 Jan. 1942. *Pancake*, to crush, 6 Oct. 1941. *Peel off*, of an airplane, Sep. 1941. *Playsuit*, May 1941. *Priority*, in current sense, 1941. *Protective*, surveillant, Mar. 1939. *Pump-primer*, 1940. *Recap*, of a tire, 1942. *Scatter-bomb*, 21 Nov. 1940.

SYMBOLS: The symbol + before a word or definition indicates an Americanism. A date immediately following a word or definition indicates the time of evidence shown in the DAE, or, if so stated, in another publication. Dates in brackets indicate the time, etc., of British usage. An asterisk after a word indicates that the word is illustrated in British usage before 1600.

ANCHOR. A means of holding fast or giving security [1855-]. *specif.* A military position used as a base for operations.—1940 *Time* North anchor of the British blockade is Iceland. 1942 AP desp. in *Topeka Journal* 3 Apr. 1/6 The Japanese had cracked the right wing anchor at Prome, key to Burma's vital oil fields. 1942 AP desp. in *Topeka Capital* 20 July 1/5 Rostov, the key Red Army southern anchor protecting the Caucasus.

AXIS. 1. A politico-military alliance between two or more powers. 1936- (W.)—1938 *Newsweek* 8 Jan. 20/2 Central Europe regards the Rome-Berlin axis as an artificial structure. 1941 *Time* 21 Apr. 34/3 The London-Washington Axis.

2. *specif.* The Rome-Berlin alliance, and later the Rome-Berlin-Tokyo alliance. 1936- (W.) [This is prob. the exclusive meaning after 1941].—1939 Central Press photo in *Topeka Journal* 5 May 2A/2-3

Heavy artillery, said to have been installed by the Axis. 1941 *Time* (Air Exp. Ed.) 4 Aug. 17/1 Cuba rounded up 62 Axis agents, German, Japanese, Italian, Spanish.

3. *fig.* Something detrimental to the anti-Axis powers. 1942 *Bread and Butter* 21 Aug. 4/3 The Inner Axis of inflation.

BATTLEWAGON. A battleship. 1942 (Berrey and Van den Bark, *Thesaurus of Slang*).—1942 *Reader's Digest* Mar. 6 The battlewagon can perform its mission only if protected by its own air force. *Ibid.* Oct. 120/1 I don't know what the battlewagons are doing, . . . but if the Heinies don't get wise, there won't be any subs left.

+BITCHY. Sex-appealing, used of a woman.—1939 private letter 16 Dec. A bitchy, flirtatious young woman. 1941 *Time* 13 Oct. 36/1 Two bitchy strip queens are murdered.

BURMA ROAD. The road from Burma to China, used as a military supply-route. +*fig.* A supply-route of similar nature or importance.—1942 AP desp. in *Kansas City Times* 13 Jan. 6/1 Congress was urged today by its Alaskan delegate, Anthony J. Dimond, to expedite construction of a 'Burma Road' linking the United States with the territory. *New Republic* 2 Mar. 292 An Alaska-Siberia 'Burma Road.' *Progressive* 22 Aug. 7 China's New Burma Road [cargo planes].

+**CHUTIST.** A parachutist.—1941 Los Angeles *Herald Express* 11 Dec. 1/5-6 Chutists Land at Filipino Airport. 1942 *Time* 2 Feb. 38 To military 'chutists a painful fall or stunning bump in landing may mean the difference between success and capture. 1942 Topeka *Capital* 24 Feb. 1/8 Nazi Chutists Used First Time in Leningrad Area.

CREATIVE PAUSE. A term coined by German propagandists to describe the lull in fighting after the Nazi conquest of Crete; and applied to other similar cessations of fighting.—1941 *Common Sense* June 181/1 What are the causes of this unexpected 'pause' [the fact that the United States was still out of the war]? *Time* (Air Exp. Ed.) 14 July 2/1 The creative pauses of Adolf Hitler.

FIREPOWER. The relative force and intensity of an army's explosive weapons.—1942 *Common Sense* Apr. 122/2 Their plans are laid in terms of men, materials, and firepower.

FULL-DRESS. Involving a display of activity for which full preparations are made. [*fig.*, as in *full-dress debate*, 1888-].—1942 *Progressive* 24 Jan. 2/1 In London, where Prime Minister Winston Churchill faces a full dress debate in Parliament. 1942 Justice J. S. Dawson at Saturday Night Club, Topeka, Kan., 14 Feb. It amounted to a full-dress war before it was finished. *Time* 23 Feb. 16/1 WLB's first full-dress act last week had shown promise. *Saturday Evening Post* 26 Sep. 17/2 A full-dress rehearsal of censorship.

+**FUTURAMA.** [*Future* + Gr. *horama*, or +*-rama* by anal. with *panorama*, *diorama*, etc.] The General Motors exhibit

at the World's Fair, 1939-40, portraying the future; a similar portrayal.—1939 *Nation* 10 June 682/1 The General Motors futurama. 1940 *Harper's* Dec. 30/2 The most publicized attraction of the entire Fair was General Motors' Futurama, which caused nearly 10,000,000 persons to stand in line for countless hours during 1939 and '40. 1942 *Free America* Feb. 5/1 After five years, and again after ten years, another community pageant was held, the latter being a 'futurama,' picturing the possible future.

+**HOOVERVILLE.** [Herbert *Hoover*, U.S. Pres. 1929-33]. A temporary, ramshackle town, inhabited usually by migratory workers.—1933 *New Republic* 24 May 39-40 Welcome! You are now entering Hooverville. Settled during the Great Crisis. Named for the Great Engineer. . . . Hoovervilles are in a separate nation, with separate codes. . . . No one profits from Hooverville tenants. 1939 Steinbeck, *The Grapes of Wrath*, *passim*. 1941 *American Guardian* 24 Jan. 1/4-5 While the children on whose hunger the rich man's plenty is built cough in slums and Hoovervilles.

+**INFANTICIPATE.** [*Infant* + *anticipate*, coined by Walter Winchell]. To be expectant (of childbirth). 1942 (Berrey and Van den Bark, *Thesaurus of Slang*).—1941 Los Angeles *Times* 30 Nov. §IV 14 advt. 'Storkettes' for 'Infanticipating' friends of yours. Cf. 1941-42 Montgomery Ward fall-winter catalog 234 Anticipating? Here's your wardrobe for the blessed-event.

JOB. A piece of work. [1627-]. +A large powered (and usually locomotive) machine, esp. an automobile or airplane. 1942 (Berrey and Van den Bark, *Thesaurus of Slang*).—1938 *Harper's* Jan. 141/2 There was an antiquated high-wing monoplane job. 1941 *Saturday Evening Post* 18 Jan. 13/1 The presses were special jobs for printing this particular magazine. *Ibid.* 73/2 No use . . . sending our pilots up against him in our 400-mile jobs. *Reader's Digest* Oct. 26/1 A clean-swept boardwalk led up to the small secondhand job [an automobile trailer] in which Lily, her

husband and their two boys lived. *Ibid.* June 31/2 A steam locomotive is available for duty only about one third of the time, although on some of the new jobs an availability of 60 percent is claimed.

+JUICER. A machine to extract fruit or vegetable juices.—1938 Cooperative Distributors catalog 28/2 A well constructed juicer for oranges. 1940 *Topeka Journal* 14 May 1A advt. \$1.50 Vegetable Juicers, 69¢. 1941-42 Montgomery Ward fall-winter catalog 789 Vita-Juicer—For Health. *Ibid.* Electric Juicer.

+KNOW-HOW. The faculty of knowing how. 1934 (W.) *specif.* Special skill, acquired through practise, in carrying through a complicated process or operation.—1942 *Nation* 18 Apr. 451/1 Standard Oil . . . would not permit an agent of the Department of Justice to go into its laboratories and make sure that the 'know how' on its rubber and toluol patents was made fully available to other companies. *Progressive* 20 June 12/2 Elmer Davis, . . . one possessed of the all-important 'know-how' [to direct news and propaganda activities]. *Time* 11 May 28/1 All AVG's battle-won know-how on the technique of destroying Japs.

LACKEY. One who is servilely obsequious. [1588-]. *specif.* One subservient to capitalists or to capitalistic society (an epithet used by communists).—1939 G. E. R. Gedye, *Fallen Bastions* (London, Gollancz) 37 The Communists did not hesitate to condemn them [the Austrian Socialist leaders], as 'Social Fascists' who did 'lackey service' to capitalist reaction. 1941 *American Mercury* Apr. 417/2 American bankers . . . have already stepped into the role of lackeys of British Imperialism.

+LEND-LEASE, LEASE-LEND, *a.* Pertaining to the bill, later enacted into law, providing for the leasing or lending of American military supplies to foreign powers.—1941 *Business Week* 18 Jan. 15 Despite fireworks, Congress will pass President's lease-lend plan substantially as it is. *Life* 3 Feb. 17 Congressmen Haggle Over Lease-Lend Bill as New British Ambassador Arrives. *Time* 3 Feb. 13/1 On behalf of the Lend-Lease Bill.

+LEND-LEASE, *n.* The act of supplying military goods (in sense of *a.*).—1941 *New Republic* 27 Jan. 103/2 Is Lend-Lease a Step to War?

+LEND-LEASE, LEASE-LEND, *v. tr.* To supply (military goods, in sense of *a.*, or in an analogous sense).—1941 *Common Sense* June 181/2 Japan might even 'lend-lease' subs and warships to her brothers in the Axis. *Time* 18 Aug. 29/3 Leased-lent Flying Fortresses. *Time* 1 Sep. 16/2 The Ecuadorians are angry with the U. S. for not lease-lending them arms. 1942 *Time* 29 June 45/1 Some of these carriers will probably be Lend-Leased to Britain.

+PEARL HARBOR. The Japanese attack at Pearl Harbor, Hawaiian Islands, Dec. 7, 1941; a similar attack or danger.—1942 *Progressive* 31 Jan. 12/3 Compare these recently abandoned myths in Britain with the pre-Pearl Harbor folklore about the Japanese which prevailed in the United States. *Time* 16 Feb. 63 *Liberty's* classic embarrassment in printing a lead article shortly after Pearl Harbor which began: 'Hawaii is ready.' 1942 James M. Landis, quoted in *Topeka Capital* 20 Mar. 15/3 Delay along this line is the delay that spells Pearl Harbor to the vital industrial nerve centers of our economy.

PIGBOAT. A submarine.—1942 *Time* 20 Apr. 62/2 Venezuelan editors heard with dismay that a ship with a supply of [comic strip] mats had been sent to the bottom by a pigboat. *National Geographic* Oct. 555 A Captured Japanese Midget Submarine . . . such tiny two-man pigboats.

+QUICKIE, QUICKY. 1937 (1938 *Words*, Jan.), 1942 (Berrey and Van den Bark, *Thesaurus of Slang*). Something done quickly, esp. without ceremony, forethought, or preparation; *specif.* a movie made quickly and cheaply; *also attrib.*—1939 *Saturday Evening Post* 1 Apr. 11/1 He made a picture of her, and she returned the courtesy by snapping a couple of quickies of him. *Collier's* 23 Dec. 19/1 He wasn't even picking up the quickie stuff [odd jobs, prob. at short movies or in small parts as an actor] he used to pay the rent with. 1940 *Common Sense* Mar.

20/1 [Cordell Hull] found his way to a quicky law school in the county, and developed a scholarly passion for politics. *Detective Tales* Mar. 71/1 She couldn't get a contract except maybe with a quickie [movie] producer. *Writer's Digest* Apr. 18/1 A small-budget movie outfit filming a mob scene for a quickie. 1941 AP desp. in *Topeka Journal* 4 Jan. 1/7 Britain has already begun to invade the continent—giving the Germans a quickie preview of the mass attack British generals have promised to deliver. 1941 Rinso broadcast 5 Feb. Our contestants sometimes ask me quickies [spontaneous questions]. *Time* (Air Exp. Ed.) 22 Sep. 14/1 Admiral Nomura's first call on . . . Cordell Hull lasted only four minutes; it was an all-time quickie. 1942 *Topeka Journal* 2 May 1/1 There was a growing practise of giving army and navy 'quickie' commissions to unqualified civilians.

REV, *v. tr., v. intr.* To increase (the revolutions of an engine) [ca. 1916 (Partidge, *Dictionary of Slang*)]; to make or do revolutions [1923-]; *to rev it up*, to go faster.—1942 *PM* 11 Feb. 20/2 The pilot

revs his engine. *Saturday Evening Post* 5 Sep. 22/1 Jimmy revved up and the engine burst into a deep-throated roar. 1942 Innes and Hammond, *Attack Alarm* (N.Y., Macmillan) 1 The din of revving engines. *Time* 9 Mar. 40 Built to make non-stop, coast-to-coast flights for TWA, the Constellation has a range of 4,000 miles. . . . Her four 2,500-h.p. motors can boost her along at 283 m.p.h. cruising speed . . ., can rev it up to 350 m.p.h.

+RUN-AROUND. An evasion. 1937 (1938 *Words*, Feb.), 1942 (Berrey and Vandenberg, *Thesaurus of Slang*).—1934 Erle S. Gardner *The Case of the Lucky Legs* (N.Y., Pocket Books, 1941) 166 A small-town dentist . . ., and you think that fits you to give me a run-around in a murder case, which is my specialty. 1941 *Consumers Union Reports* June 144/2 When FTC catches up with it next time, the old run-around [of legal evasions] can begin again. 1942 *Nation* 25 Apr. 480/2 Last year the Truman committee heard of the run-around given to a man named Gaudy who held a patent for making aluminum from common clay.

A WOMAN'S NAME AS PEN NAME OF A MAN

In the article of Manuel Prenner, 'Ora Jones Married Ora Jones,' in the April, 1942, issue of *American Speech*, the question is asked, 'Are there any instances of men using women's names as pen names?' One instance that comes immediately to mind is that of Henry Adams, who published his novel *Esther* under the pseudonym of Frances Snow Compton. It may be incidentally interesting to note that this pseudo-

nym is incorrectly listed by Halkett and Laing (VI, 342) as Francis Snow Compton. More remarkable is the fact that the same error is committed on the title-page of the reprint of this volume issued in 1938 by Scholars' Facsimiles and Reprints of New York. In this edition, the original title-page is correctly reproduced, but the facsimile edition's own title-page contains the wrong form.

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MISCELLANY

LOUISE POUND

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A NOTE ON METHOD IN HISTORICAL LEXICOGRAPHY

The appearance in recent years of the word lists of Bentley,¹ McJimsey,² and Heflin,³ and the likelihood that many similar lists will be compiled in the future, invite attention to the problem of the gathering and manipulating of an extensive file of quotations for an historical study of vocabulary. The drudgery necessary, even after the sources have been chosen and read, in order to provide (1) the maximum yield from the literature and (2) the utmost in consistency of editorial treatment in the completed glossary, is heavy, even in a one-man project; in a co-operative undertaking of the size of the *OED* or *DAE*, it appears to be staggering. Actually, by systematic organization from the very moment of the extraction of the quotations, the work can be materially lightened; the following suggestions are offered as a contribution toward the attainment of these two objectives.

1. Every quotation should be copied *once* directly from the book, newspaper, or other source, on a 4 x 6 slip, in clear, legible *hand-writing*. The tendency of amateur typists to make and to overlook errors, and the difficulty of making corrections instantly in typewritten matter without removing the work from the machine, make this rule imperative. For this first copy, satis-

factory results can be produced by a clear hand, good dark ink, and special attention to accuracy in such details as marks of punctuation.

2. Individual slips should be marked, at the time of extraction, with page number or other reference symbol, and in the upper left-hand corner should be written, in the spelling and form in which it will be entered in the completed glossary, the filing word or phrase. The latter should be given complete, in order to separate readily compounds from simple forms (e.g., *street car* and *street*); but *only one* filing word or phrase should be assigned to a given slip, however many words the quotation may contain.

3. When all slips from a given book have been made, a bibliography card should be made out, with complete details of publication, date of reading and extracting, number of slips made, and any other notes that may be useful. A

1. Harold W. Bentley, *A Dictionary of Spanish Terms in English, with Special Reference to the American Southwest*. New York: Columbia University Press, 1932. 243 pp.

2. George Davis McJimsey, *Topographic Terms in Virginia*. New York: Columbia University Press, 1940. 151 pp.

3. Woodford Agee Heflin, 'Characteristic Features of New Mexico English between 1805 and 1890.' Doctoral dissertation, Department of English Language and Literature, University of Chicago, 1941. 284 pp.

short title (with date), or some other compact abbreviation useful for citation in the printed work, should be set up on a rubber stamp and stamped on the bibliography card and on every slip made from the source.

4. The entire collection of slips made from the source should then be arranged alphabetically by filing word, and a list of the filing words should be recorded, either on the bibliography card or on a separate sheet of paper. This alphabetical list of filing words for each source will enable anyone to trace, at any time, all manuscript extractions made from the book in question.

5. Before the quotations are filed, they should be examined for any words *not filing words* which may be of use in the glossary. For every such word a duplicate slip may be typed; carbons may be used when third copies are needed. Every typewritten slip should be marked in the upper left-hand corner with the word or phrase for which it is to be used. On it should be recorded also *the filing word of the original manuscript slip*. It is immaterial where this information is placed; it can go on the back of the slip. It must be included in order to enable the editor to refer to the original manuscript copy. The number of typewritten slips can be added, on the bibliography card, to the number of manuscript slips, to show the total number of slips made from the source.

6. On the back of the original manuscript copy should be listed the filing words of all slips typed

from that slip. This list will enable the editor to trace all copies of any given extraction.

With this information placed on record, the material may be distributed in the general file of quotations. If, at any stage of the editing, material turns up in any quotation which it is desirable to use elsewhere in the glossary, a duplicate should be typed from the manuscript original and filed under the new word, always with a note of the new filing word added to the list on the back of the original manuscript slip, and a corresponding addition to the figure on the bibliography card showing the total number of slips made.

When these simple precautions have been taken, the editor will find himself in a position to use his material freely and flexibly. The basic rule necessary to ensure accuracy and cleanness of editing is that a slip must not be removed from its place in the file; it may be reproduced indefinitely. With the information provided by this method, cross-references from entry to entry can, if desired, be readily substituted for quotations; any copied slip can be checked against the manuscript original; corrections incorporated in any slip can be transferred to all copies without delay; and the entire body of slips from a single source found to be untrustworthy, incorrectly dated, or erroneously extracted can be isolated at any time and withdrawn as a group.

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'DARN' AGAIN

A recent editing of the words *tarnal* and *tarnation* for the *DAE* has raised again the question of the origin of *darn* and *darnation*. The etymology for *darn* which W. A. Craigie caused to be inserted in the *DAE* during proof stage derives the word from the archaic *dern*, meaning 'secret, dark, or drear.' The author of this etymology skirted the difficulties of getting the American sense 'very, damned, blamed, all-fired' out of this older sense by suggesting certain hypothetical stages between the two. There remains, however, much to be desired in the explanation offered.

In the first place, there is little or no evidence that Americans used *dern* in the sense of 'secret, dark, or drear.' Noah Webster, as a lexicographer, implies in a statement printed in the *DAE* that, to his knowledge, the word was not current in that sense in 1789. And the evidence of B. Tompson (c1675) is purely poetical and of no value unless substantiated by evidence of a more colloquial sort.

Furthermore, the particular stages suggested to fill the gap between *dern* (the archaic word) and *darn* (in the American vernacular) appear far-fetched. *Darn and dismal* and *dern(ed) dismal* are phrases that seem remote to the American scene at the end of the eighteenth century. Until evidence for the use of these or similar phrases is brought forward, they cannot be taken very seriously.

G. P. Krapp, in his *English Language in America* (1925), vol. 1, pp.

118ff., argued for the *dern* theory by citing tendencies in the history of the word that might have given rise to the American sense, but he also failed to cite any American evidence for use of the word in its older meaning. If such evidence were forthcoming, it would immeasurably strengthen the *dern* thesis.

On the other hand, an etymology suggested by Miss Louise Pound (*Language*, vol. 3, pp. 96-99, Jan. 1927, and *Sat. Rev. Lit.*, Sept. 7, 1940, p. 19) gains some confirmation from the evidence gathered by the *DAE* for *tarnal*, *tarnation*, etc. From the chronology of the various citations in the *OED*, beginning with the late eighteenth century, Miss Pound derives the probable sequence: *tarnal damnation* (with *tarnal* an aphetic form of *eternal*, *etarnal*); *tarnation* (an amalgam of *tarnal* and *damnation*); *darnation* (with its *d* from *damnation*); *darn* and *darned*. She cites a significant passage from the *New England Magazine* of May, 1832: 'We have "tarnation" and "darnation" for damnation.' If the sequence suggested is the correct one, then *darn* and *damn* were associated from the first. The evidence from the *DAE* which supports Miss Pound's thesis is as follows.

Tarnal was used in exactly the sense of the American *darn*, i.e. as an intensive and expletive, a few years before 1789, when the first evidence for *darn* turns up. As an adverb and adjective, it may be illustrated by such quotations as:

1775 *Broadside Verse* 141 He's grown

tarnal proud, He will not ride without them.

1787 Tyler *Contrast* (1790) III.i Then there was . . . such a tarnal blaze with the lights.

The use of *tarnal* as a base word for developing other euphemisms was practically a fad at the end of the eighteenth century, as is shown by the following:

1. *Tarnally*. Everlastingly, very much.

1787 Tyler *Contrast* III.i I am sure where I sat it smelt tarnally of brimstone.

2. *Tarnal nation*. Great, darned.

1809 Weems *Marion* (1833) 121 Besides them plaguy guns, they have a tarnal nation sight of pistols.

Nation as a short euphemism for *damnation* is illustrated in the *DAE* as early as 1765.

3. *Tarnation*, used as both an adjective and noun.

1783 J. Thatcher *Military Journal* 432 The tarnation fools.

1787 Tyler *Contrast* V.i You look so tarnation glum.

1801 G. Hanger *Life* ii.151 (cited in Thornton) Tarnation seize me.

1833 Haliburton *Clockmaker* I.66 He is in a tarnation hurry.

4. *Darnation*, with the initial *d* perhaps recommended by the *d* of *damnation*.

1798 *Aurora* (Phila.) 14 Aug. (cited in Thornton) It seems as if the Irish are as incorrigible as the darnation Bostonians. [This quotation was overlooked by the *DAE* editors, who begin their evidence at 1825.]

5. *Tarnationly*.

1833 E. T. Cooke *Subaltern's Furlough*

xii The inhabitants . . . were tarnationally frightened.

6. *Tarn'd*.

1835 [H. C. Todd] *Notes* 8 *Tarn'd* and *tarnation* are national expletives.

The importance of these quotations lies partly in the time when they appeared. There may be more than accident in the fact that *darn* came into use at about the same time. In the *dern* theory there is no obvious reason for the American development of *darn* at the particular time that it appears to have happened, even if we assume (as, indeed, we cannot) American use of *dern* in the older sense.

Some of these quotations have been available in Thornton's glossary for many years. They do not prove conclusively, of course, that *darn* came out of the variations based on *tarnal*, but it seems to me that their evidence weighs somewhat more in favor of that suggestion than for the *dern* theory.

WOODFORD A. HEFLIN

INTERJECTIONS OF PAIN

Roget's *Thesaurus* does not give any English interjection to express pain; and the interjections given under 'Lamentation' are hardly a substitute. American speech, however, has *ouch*, doubtless from the German *autsch*. To be sure, the Germans list *autsch* as 'rare,' but that does not debar it from begetting a foreign child that is not rare, just as the American *voting cattle* is rare to the point of unrecordedness but has given the familiar German *Stimmvieh*.

I see by the DAE that *ouch* is older than I am. Nevertheless it was unknown to my Vermont boyhood, and I am sure that when I learned the word it came to me from print and not by ear. In my childhood the interjection of sudden pain was [au], which we assumed to be merely the sound that the human voice spontaneously produces under the stimulus of sudden pain, but it is at least coincident with the German *au*, much more familiar in German than *autsch*. Another cry which has always seemed to me a spontaneous expression of sudden pain begins as [aɪ] but is prolonged ad libitum so that its last part becomes [i:] and an unusually long [i:] at that. Obviously this is exactly the French *aïe*, which may probably be identical with the Spanish *ay*, though in Spanish it is oftener lamentation than pain. In Vermont, where the French-Canadian has been the most familiar of immigrants ever since friendly relations between Canada and New England were established, French influence is much more presumable than German, though one does now and then find in New England a locution of clear German origin. (Is not the New England interjection *cat's-foot* to be explained by the analogy of German *hundsfoot*, even though the Germans do not record any such thing as *katzenfott*? The second syllable of *cat's-foot* could have a French origin just as obscene as the German, but the first syllable would not be so easily brought from the French.)

In ancient Greece, as we learn

from the Attic tragedies, the interjection for continued pain was [pa'pai], but the interjection for sharp sudden pain was [a:]. This, with the spelling *ah*, is a familiar interjection both in English (at least literary English; I don't hear it colloquially) and in French, but never to my knowledge expresses pain in either language. Littré says the French cry may express 'douleur,' but that need not mean physical pain.

One does not think of interjections of pain as having anything conventional about them or as having any etymological history. A child who has not learned to talk will scream with pain without being taught to. But when the child begins to learn to talk and to make his vocal sounds into phonemes, his cry of pain assumes phonemic form, and the particular phoneme will imitate what he hears others use for a like purpose; thus a cry of pain becomes a distinctive element in his language. Furthermore, one may imitate something erratic in another's speech by way of ridicule, and what started as ridicule of abnormality may grow familiar and become the normal. I strongly suspect that this may be the history of our *ouch*. Since interjections are commonly undignified, they are peculiarly exposed to ridicule. The Hebrew interjection of pain or sorrow *oi* has not yet, I think, got a footing among our non-Hebrew population; but we are getting familiarized with it, it has a fair chance of establishing itself among us, and if it does so I think it will

probably start by way of ridicule.

This *oi* is good Old Testament Hebrew. In New Testament times it seems to have become [war], thus coinciding with the Latin *vae*. Consequently its modern use is not a direct survival from Old Testament days but must be due to the persistence of Old Testament studies among the Jews, leading them to pick up this interjection from their reading. If we wished to establish an etymological relation with Latin *vae*, we should be led into an elaborate theory. Considering Hebrew orthography, we should assume that the original pronunciation was [uwar], that this belonged also to the Phoenician branch of the language and was caught by the Romans (with loss of first syllable) from the Carthaginians, and that the pronunciation was lost or changed after the time of Christ, so that when the traditional vowels for the Old Testament consonants came to be put into written form the pronunciation [or] (this, rather than [ɔr], is what the orthography suggests) was introduced. Every part of this assumed history is sufficiently in accordance with analogy to be easily credible, but the whole is too complicated an assumption for me to put much faith in. We must, after all, allow that short interjections of pain may sometimes have coincided by accident.

What started me on these reflections was the desire to translate Proverbs 23:29, where the Hebrew has 'who has *oi*? who has *aboi*?', which the margin of the Revised Version puts into English as 'who

hath *oh*? who hath *alas*?' I want to use present-day English; but I grievously fear that if I were to reproduce the actual words of a present-day drunkard upon receiving a bruise or worse, I should have to translate 'who has *damn*?' I do not like to use such language; and I am sure it would not be popular as a version of the Bible; and it would not even convey the thought distinctly, since *damn* has no longer an unambiguously pejorative meaning but has also a general intensive use even for praise. So I am left up a tree, or out on a limb, or whatever the preferable American expression for my predicament is.

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NAVY YARD TALK

The following words and phrases, which are used by the workers at the Philadelphia Navy Yard, I noted down while I was employed there last summer. In part they represent the technical vocabulary of specialized occupations, and in part they are slang terms of a more general sort.

BANJO. A shovel.

BATTER, AT. Slantwise, used of a pile driven at an angle to increase its lateral strength.

BELLY-ROBBER. A cook.

BROOM, TO. Of a pile, to become frayed at the end as the result of pounding. *To mushroom* is also used.

CUSS (SOMEONE) OUT, TO. To tell someone 'where to get off.' (Notice the application of new slang for old.)

CUT. The section being dredged.

DINKEY. Number eleven, used because eleven often sounds like seven to a note taker in an open boat.

DOG OFF, TO. To let out slack on a reel.

DRESS. A diver's suit.

DUNKING CHAIN. A sounding chain.

EGG UP, TO. To raid the galley at night.

Presumably on the analogy of *to coal up*, *to water up*, to take coal, water on board.

FIND ROVER, TO. To take it easy on the job. *To dog it*, of which this phrase is probably an extension, is also used.

FINK. A strike-breaker, after a shipping-master on the West Coast, in the 1920's, who sold seamen their jobs. See *to piece (someone) off*.

FLOP OVER, TO. To turn a 180° angle on the transit. *To plunge* is used in the same sense.

FULL BOOK MAN. A full-fledged union member.

GET WET, TO. Of a diver, to work beneath the surface of the water. For this, the diver gets twice the pay he would receive for standing by.

GRAVE YARD. The working shift from midnight to 8:00 A.M.

GREASE RAT. A deck hand on a dredge.

GUN. A surveyor's transit.

HAT. A diver's helmet.

HEAD. A ship's toilet. A new hand is often called *captain of the head*.

HEADACHE PILL. A heavy steel ball that hangs from the crane cable to keep it taut.

HEELED OFF. Sick. (Used by seamen. A ship on its side is *heeled off*.)

HOLE. The drydock.

JANGLE JUICE. Coffee.

JESUS SLIPPERS. Boots.

JETTING. The act of pushing aside the mud or sand at the foot of a pile by a jet of compressed air or water.

MEATHOOK. A wire barb which ravels out when a cable is frayed. This often digs in when a man pulling along a cable neglects to wear gloves.

MOUSE (A ROPE), TO. To bind the end of a rope with cord to keep it from unravelling.

NICKED, TO BE. To be docked in pay, said of a workman who leaves work before the whistle blows and is penalized.

ON THE BEACH. Out of work. (Used by seamen.)

PIECE (SOMEONE) OFF, TO. To 'kick back' or return to someone a percentage

of one's wages in payment for a job.

PLUMB UP, TO. To set an elevation rod or a range in a perpendicular position.

REFUSAL. The depth beyond which a pile cannot be driven. 'Drive each pile to *refusal*.'

RIDE THE PILL, TO. To sit on the steel ball, hold fast to the cable, and allow the crane operator to swing one about.

SALVE. Butter.

SCRATCH HOUSE. A seamen's home.

SKIN FRICTION. The pressure exerted by friction of the material into which a pile is being driven, against the sides or cylindrical surface of the pile.

SLIPPER. Any low shoe. The word *shoe* is often restricted to footwear that covers the ankle.

SNOWED. Madly in love. 'That girl's got him snowed.' *In a suction* is used in the same way with the same sense.

SOOGIE (THE WALLS), TO. To wash down the painted bulkheads of a ship.

SPRING (SOMEONE), TO. To treat someone to food or drinks. *To pop (someone)* is also used.

SWAMP ROOT. Any green vegetable.

SWING SHIFT. The working shift from 4:00 P.M. to midnight.

THIRD EAR. A person whom the workers mistrust because of his association with a boss.

WIND MACHINE. A diver's air pump.

WORK FOR THE U.S.O., TO. To work overtime without pay.

WORM (A ROPE), TO. To wind cord in the ridges of a rope.

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PIPE LINE TERMS

The following terms were collected by me while working in the Texas oil fields in the summer of 1941:

BOOMER. A lever arrangement used for taking up slack in chains; a load binder.

CRUMMING. Clearing the loose dirt out of a trench and making the floor level.

DITCHER. Ditch- or trench-digging machine. It operates both digging and

traversing mechanisms on its own power.
DRIFTER. Itinerant laborer.

ENDO. Term of Spanish origin, meaning:
 (1) a chant while moving pipe by hand;
 (2) to place lines end to end.

GIN-POLES. Two beams fastened to a trunk body and elevated to form a mobile derrick.

PINCH BAR. Texas slang for a nail-pulling lever. Commonly called a 'crow bar' in Nebraska.

SHARPSHOOTER. A tilling spade.

SPOILBANK. The dirt taken from a trench and thrown on one side by a ditch-digging machine.

TAR. Asphaltic pipe paint.

Some common expressions among pipe line workers are, 'Hit it hard, boys, like you live,' and 'High, like a tree.'

LEON HINES

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KANSAS SPEECH

A floating newspaper item tells of a speaker who told alumni of the Kansas State University that he 'had taken care that his children learned to talk the Kansas language.' One writer commented in the *Kansas City Star*: 'In Lawrence the person who goes to Kansas to discover the nature of the Kansas language is likely to hear the nasal twang of the New Englander. Out in the Flint Hills he frequently will encounter the broad drawl of the cattle country. Down at Lindsborg the Kansas language is spoken with a strong Swedish accent; it has an Italian flavor in the coal fields of southeast Kansas, and in many parts of the wheat country it comes with thick German or Russian tinge, from Mennonite farmers.'

The comment of another mid-westerner is somewhat different:

'The pronunciation used by young folks who have been born and reared in Kansas follows a fairly standard pattern. Let the speaker eavesdrop on the conversation in the corridors of the average Kansas high school or college and he will undoubtedly hear a language that is remarkably uniform. Midwesterners tend to pronounce words the way the dictionary says they should be pronounced. They have no unnecessary drawls like Southerners nor such *r*'s or diphthongized *o*'s as the eastern seaboard.' Still another commentator remarks that Kansans do drawl and that they have their own kind of strange *r*'s. The 'Kansas language' that the original speaker wished his children to be taught remains somewhat hazy to non-Kansans.

M.J.M.

'GOD'S TIME' AND 'DEVIL'S TIME'

In the April, 1942, number of *American Speech* (vol. 17, p. 113) mention was made of the South Carolinian folk terms 'slow time' and 'fast time' for Eastern Standard and Daylight Saving Time respectively. These same names were commonly used by the Pennsylvania Dutch in eastern York County, Pennsylvania, as early as the summer of 1938. But in that same summer a bitter quarrel ensued in the local churches because the members who were farmers remained on Eastern Standard, and would not consent to go to church on the 'devil's time' but insisted on the church's staying on 'God's time.' The corresponding Pennsylvania

Dutch dialect terms were *Gottszeit* [gɔdsaid] and *Deifelszeit* [daɪflsdaɪd]. Daylight Saving was also often called 'monkey time' or 'Roosevelt's time'—in the dialect, *Monki-zeit* [mɔŋgidsaid] and *Rooseveltzeit* [ru:səvɛldsaid] or 'm *Roosevelt sei* (naerrischi) *Zeit* [m ru:səvɛld saɪ (næriʃɪ) dsaid], 'Roosevelt's (crazy) time.'

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ADDENDA TO 'ORA JONES MARRIED ORA JONES'

The following given names, used for both men and women, may be added to the list which appeared in my article, 'Ora Jones Married Ora Jones,' in *American Speech* for April, 1942:

Alva	George
Billie ¹	Gerry
Bliss ²	Glenn
Carey ²	Jere
Charles	John
Christian	Lyn
Claude	Marty ²
Dallas	Patience
Dixie	Vernon
Evan	Wanda
Franklin ³	

With reference to the name George, Charles W. Ferguson in his book *Fifty Million Brothers*, in referring to the Society for the Prevention of Calling Sleeping Car Porters George, membership in which is limited to persons whose first, middle, or last name is George,

1. I have never seen the name of Billie Burke, the actress, in any other form.

2. F. only in fiction.

3. F. as the name of an actress.

writes that 'seven women held membership cards on evidence that they were christened George by parents expecting a boy.'

It may be of some interest in this connection that I have seen references in some reviews to a writer named Taylor Caldwell as a man and in others as a woman; my own understanding is that the name is a pen name adopted by a woman.

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'DIALECTAL,' 'DIALECTIC,' 'DIALECTICAL'

In current linguistic terminology, the three words *dialectal*, *dialectic*, and *dialectical* are in use as synonymous adjectives, corresponding to the noun *dialect*. The first is imitated from French *dialectal*, the second from German *dialektisch*, and the third is clearly a blend of the first two. *Dialectal* is in general use (e.g. in Bloomfield's book *Language*, New York, 1933), but *dialectic* seems almost equally widespread; it has been given especially wide currency by Sapir's use of it (in his book *Language*, New York, 1921, and in his other writings) and its acceptance by many of his pupils (cf. the usage in the recent Sapir Memorial Volume, *Language, Culture, and Personality*, Menasha, 1941).

There is, however, a serious inconvenience attached to the use of *dialectic* and *dialectical* as synonyms for *dialectal*: the possibility of confusion with the words *dialectic(s)* 'systematic logic or argument' and *dialectical* 'pertaining to dia-

lectic(s).' This confusion is not merely possible, but actual; in a recent *Bibliography of Italian Dialect Dictionaries*, a work entitled *Dialettica*, which had absolutely no relation to dialectology or linguistics, was included, obviously due to confusion between the English words *dialectic* and *dialectal*.

Although in general opposed to normative prescription, I therefore venture to suggest that henceforth *dialectal* be the standard term in linguistic phraseology as the adjective corresponding to the noun *dialect*, and that *dialectic* and *dialectical* be reserved for philosophical significance.

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WORDS, WORDS, WORDS

'*Bidvertiser* is a \$60-per-year daily periodical, which lists calls for bids made, and contract awards of every government department.' *Fortune*, March, 1942.

'In the opinion of the War Department, mail ranks second only to food as a *buck-you-uppo* for morals.' *Time*, March 16, 1942, p. 58.

"If you're planning to *enterpren* Tambay for gold, you're late," I told him.' *Tambay Gold*, by Samuel Hopkins Adams, 1942, chap. 23.

A sign in a University Place, Lincoln, Nebraska, beauty shop reads, 'Today's hairstyles call for *Shapered* Hair. Let us shape and taper your hair and your features. We use the Weck hair shaper exclusively.'

A filling station in Massachusetts extolled the *twistibility* of some gadget it sold.

'*Bonderize*, not yet in general dictionaries, though it has been used by makers of automobiles and other fine metal products since 1929 . . . is the trade name for a chemical process that coats steel with a phosphate inhibiting rust. Figures much in news about the tinless "tin" can.' *New York Times Magazine*, March 8, 1942.

An inquirer, citing a letter from the president of the sophomore class at the University of Colorado that gave as one of his duties 'to attend . . . *conflabs* with other schools,' asks whether 'conflab' is an error of the pen or the typewriter for the usual *confab*. *Conflab*, according to the *DAE*, is a colloquial variant of *confab*, the latter a shortening of *confabulation*. The earliest citation of the form with *l* is from 1873. Apparently, though less common than *confab*, the variant is still in circulation. The *l* has its source no doubt in the longer form.

The *Billboard*, December 20, 1941, p. 3, under the heading 'Cafes, *Vauders* Set for Worse,' begins a news item: 'Night clubs, *vaudefilmers*, and burly houses took a dive Sunday night when the Jap war flash came, but started to come out of it somewhat by Thursday night.' On the same page is the heading, 'Coin Machine Men See *Op-Distrib* Boom During War.' . . . 'Outlook for the coin machine industry is that both operators and distributors of coin-operated equipment will enjoy boom business while manufacturers turn to defense work.'

'Permanences which could breed principle, and sustain a conserving impulse because there was something to conserve, have been well exploded by the consensus of logicians, *jurisprudes*, *anthropologues*, comparative *sociosophists* and their array of high talent elicited by a brilliant era of free speculation masquerading as sober scientific truth.' William Ernest Hocking in 'What Man Can Make of Men,' *Fortune*, February, 1942, p. 140.

Robert W. Meader of Worcester, Massachusetts, writing in the *Classical Outlook*, February, 1942, p. 46, mentions a filling station that labels its grease pit *Servitorium*. He also saw on his rambles a *Terrarium*—a covered glass globe or fish-tank containing flowers and plants to be grown indoors during the winter.

Whooper-doooper competes currently with *super-duper*. *Fortune* (February, 1942, p. 104) remarks that 'Jack Stenberg gave up a job as city editor in Milwaukee when he was told that a good circulator could coin as much dough as a publisher. Joining the Hearst organization he rapidly became what he calls a *Super-doooper* circulator in Milwaukee, Detroit, Boston.'

'CARIBBEAN'

Can anyone supply information on the origin of the pronunciation [kə'ribiən] for *Caribbean*? A competent, phonetically trained observer in the Caribbean regions tells me that repeated inquiries elicit the information that [kæɹə'biən] is almost universally recognized as the

old established pronunciation, but that many informants 'have recently heard [kə'ribiən] and supposed it must be right.' I find no evidence that the neophony issues from England, but some indications that it may have spread from New York City.

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A NEW MEANING FOR 'HEAVE'?

In the Nashville *Tennessean* for July 27, 1942, a letter to the editors declared that Tennessee politics 'would heave a buzzard.' Although *heave* in the sense of 'vomit, throw up' is common in American folk speech both as intransitive verb and as a transitive verb with inanimate object (as, 'to heave one's lunch'), it may not have been previously recorded as transitive verb with animate, or personal, object with the meaning 'to make sick.' No such meaning is indicated in either the *OED* or the *DAE*. The *English Dialect Dictionary*, however, offers a citation from North Lincolnshire which may indicate a transitional meaning between the more common usage and the meaning in which the word was used by the *Tennessean*: Sense 14 defines *heave* as meaning "'to vomit, retch" . . . hence *Heaving*, ppl. adj. "causing to vomit, sickening,"' with the citation, 'Biting them pups taals off was a heāvein job' (*EDD*, vol. 3, p. 123). A complete dialect atlas of the United States and Great Britain would probably show many examples for both senses.

RAVEN I. McDAVID, JR.

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WHY DID LYDIA JACKSON BECOME LIDIAN EMERSON?

Why did Emerson change his second wife's name from Lydia to Lidian? The biographers who discuss the matter at all give the following explanations:

His wife, at his request, at once altered her name from Lydia to Lidian, so that a comfortable consonant would interpose between the vowels *a* and *e*.¹

His wife—Lydia, or as he chose to call her Lidian. . . .²

(And would Lydia be willing to change her name a little? *Lidian Emerson*. The words ran together so much more pleasantly.)³

The first name was changed from 'Lydia' to 'Lidian,' at Emerson's request, to avoid the hiatus between 'Lydia' and the new surname, a fact worth noting in a man whose want of ear has furnished occupation to so many critics.⁴

Two entries in the *Journals* have the spelling *Lydia*: January 30, 1835, 'I spent at Plymouth with Lydia Jackson'; and September 14, 1835, 'I was married to Lydia Jackson.' However, the six or possibly seven letters written to her before the marriage all contain the spelling *Lidian*.⁵

The obvious reason for the addition of the *n* does not appear to

have been stated by Emerson himself, or by any of his biographers.⁶ That reason is certainly that Emerson wished to prevent the intrusion of an excrescent *r* between his wife's given name and her new surname; he wanted to prevent Lydia-r-Emerson. Perhaps he had had as much of Ralph Waldo-r-Emerson as he could stand.

This unetymological *r* developed in those parts of the English speaking world where final *r* was dropped when it preceded a word beginning with a consonant; in words beginning with a vowel, however, the preceding final *r* was retained. Example: *father took* would be pronounced [faðə tuk], but *father is* [faðər ɪz]. Two forms of words ending in *r* were therefore felt to exist, one used before consonants, the other used before vowels. By analogy all words ending with vowels were given a variant form ending with *r* to be used before words be-

6. The editor of *American Speech* has called my attention to the following passage in an article by DeLancey Ferguson, 'Should Scholars Try to Think,' in *The American Scholar*, Spring, 1942, p. 208: 'Almost any account of Emerson's life mentions that he asked his second wife to change her name from Lydia to Lidian because the latter was more euphonious. But nobody explains why, though not all the English-speaking world lives "down East." Outside New England many people find Lydia Emerson no harsher than "Lidian Emerson" or "Lydia Jackson." But when we realize that at marriage Lydia Jackson became, for most of her friends and neighbors, Lydiar Remerson, we suddenly perceive more than a whim behind her husband's request.' As Professor Ferguson points out, Emerson's biographers had the facts but did not fully understand them and hence failed to show their significance.

1. Phillips Russell, *Emerson, the Wisest American* (New York, 1929), p. 121.

2. Richard Garnett, *Life of Ralph Waldo Emerson* (London, n.d.), p. 78.

3. Van Wyck Brooks, *The Life of Emerson* (New York, 1932), p. 61.

4. O. W. Firkins, *Ralph Waldo Emerson* (Boston, 1915), p. 50.

5. R. L. Rusk ed., *The Letters of Ralph Waldo Emerson* (New York, 6 vols., 1939), February 1, 13, 17, March 2, c.4, 8, April c.21, 1835.

ginning with a vowel.⁷ Many Englishmen and New Englanders feel this intrusive *r* to be inelegant if not downright incorrect, condemn it, and try to avoid it.⁸ Doubtless Emerson shared this prejudice, and changed the ending of his wife's name to prevent others from saying what he himself disliked and avoided.

Incidentally it might be remarked that Firkins' sneer at critics of Emerson's ear is hardly justified; for if Emerson heard and disliked the intrusive *r* he was hearing and disliking nothing more than what many other New Englanders heard and disliked. But Emerson, unlike most New Englanders, took a practical step to prevent the occurrence, at least in one phonetic situation, of what he disliked.

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7. A full discussion of the phenomenon is given in Otto Jespersen, *A Modern English Grammar*, vol. 1 (Heidelberg, 1909), pp. 370-373; a briefer account, but descriptive of American usage, appears in John S. Kenyon, *American Pronunciation* (6th ed., Ann Arbor, 1935), pp. 159-160.

8. C. H. Grandgent, *Old and New* (Cambridge, Mass., 1920), in the essay 'The Dog's Letter,' gives a charming discussion of this *r*, which he calls the '*r* to prevent hiatus' (p. 43). He writes, of course, from the background of a New Englander, and remarks that some Yankees, including himself, try to avoid the intrusive *r*.

'TWINKLEY TWINKLE' OR
'ON THE DAB'

Among the anecdotes, poetry, and incidents collected by Frank Moore in *The Civil War in Song and Story, 1860-1865*, and published by P. F. Collier in 1889, is the following anecdote (page 121) concerning Southern food. A war correspondent of a New Orleans newspaper wrote thus from Jackson, Tennessee:

'An officer of my acquaintance, who is inordinately fond of "fritters," just dropped into a dwelling at Jackson a day or two since, where this delicacy was smoking hot upon the table, and very politely asked to share the meal with the landlady. She graciously complied, and asked him to be seated. "Will you take the *twinkley twinkle*, or on the *dab*?" My friend was entirely ignorant of the meaning of these terms, but at a venture chose the former. He was soon enlightened. The ancient female dipped her not overclean fingers into a tumbler of molasses beside her, and allowing the drippings to fall on the delicacy, presented it to him "*twinkley twinkle*." "*On the dab*," was a spoonful of treacle upon the centre of the fritter.'

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THE INTERNATIONAL PHONETIC ALPHABET

	Bi-labial	Labio-dental	Dental and Alveolar	Retroflex	Palato-alveolar	Alveolo-palatal	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b		t d	ʈ ɖ			c ɟ	k g	q ɢ		ʔ
Nasal	m	ɱ	n	ɳ			ɲ	ŋ	ɴ		
Lateral Fricative			ɬ ɮ								
Lateral Non-fricative			l	ɭ			ʎ				
Rolled			ɽ						ʀ		
Flapped			ɾ	ɽ					ɽ		
Fricative	ɸ β	f v	θ ð s z	ʃ ʒ	ʃ ʒ	ç ʝ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Frictionless Continuants and Semi-vowels	w	ʋ	ɹ	ɻ		j (y)	j (y)	(w)	ʁ		
VOWELS						Front i y	Central ɨ u	Back u u			
	(y ɨ u)					e ø	ə	ɤ o			
	(ø o)					ɛ œ	æ	ɶ			
	(œ ɔ)						a	ɑ			
Open	(b)										

(Secondary articulations are shown by symbols in brackets.)

OTHER SOUNDS.—Palatalized consonants : ʲ, ɟ, etc. Velarized or pharyngealized consonants : ɰ, ɠ, ʁ, etc. Ejective consonants (plosives with simultaneous glottal stop) : pʰ, tʰ, etc. Implosive voiced consonants : ɓ, ɗ, etc. ʀ fricative trill. σ, ɡ (labialized ɔ, ɔ̃, or s, z). ʎ (labialized ʃ, ʒ). ɬ, ɮ (clicks, Zulu c, q, x). ɮ (a sound between r and l). ʙ (voiceless w). ɹ, ʁ, ʋ (lowered varieties of i, y, u). ɰ (a variety of ə). ə (a vowel between ø and o).

Affricates are normally represented by groups of two consonants (ts, tʃ, dʒ, etc.), but, when necessary, ligatures are used (tʃ, ʃ, dʒ, etc.), or the marks ͡ or ͣ (͡ts or ͣtʃ, etc.). c, ɟ may occasionally be used in place of tʃ, dʒ. Aspirated plosives : pʰ, tʰ, etc.

LENGTH, STRESS, PITCH.—: (full length). ˑ (half length). ˑ (stress, placed at beginning of the stressed syllable). ˑ (secondary stress). ˑ (high level pitch); ˑ (low level); ˑ (high rising); ˑ (low rising); ˑ (high falling); ˑ (low falling); ˑ (rise-fall); ˑ (fall-rise). See *Écriture Phonétique Internationale*, p. 9.

MODIFIERS.—ˑ nasality. ˑ breath (ɬ = breathed l). ˑ voice (ʃ = z). ˑ slight aspiration following p, t, etc. ˑ specially close vowel (ɛ = a very close e). ˑ specially open vowel (ə = a rather open e). ˑ labialization ɱ = labialized n). ˑ dental articulation (t = dental t). ˑ palatalization (z = ʒ). ˑ tongue slightly raised. ˑ tongue slightly lowered. ˑ lips more rounded. ˑ lips more spread. Central vowels ɨ (= ɨ), ʉ (= ʉ), ɐ (= ɐ), ɔ̃ (= ɔ̃), ɔ̃ (e.g. ɲ) syllabic consonant. ˑ consonantal vowel. ˑ variety of f resembling s, etc.

